

REDEEMING THE IMAGINATION:
THE CASE STUDY, LITERATURE, AND MEDICAL DISCOURSE AROUND
1800

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ABSTRACT

SUSANNE GOMOLUCH: Redeeming the Imagination: The Case Study, Literature, and Medical Discourse around 1800
(Under the Direction of Jonathan Hess)

This dissertation studies the role that the case study and literature played in establishing a new, positive, valorization of the force of the imagination in German literature and culture around 1800. Based on a survey of articles from Karl Philipp Moritz's *Magazin zur Erfahrungsseelenkunde* (1783-93) as well as a selection of novels such as Johann Wolfgang von Goethe's *Wilhelm Meisters Lehrjahre* (1795), F.W.J. Schelling's *Clara* (1809), and plays such as Heinrich von Kleist's *Das Käthchen von Heilbronn* (1807-08) and *Prinz Friedrich von Homburg* (1811), my dissertation explores works that foregrounded the curative effects of the imagination. Setting these texts in dialogue with medical discourses on the imagination in the eighteenth and early nineteenth century, the dissertation brings to light ways in which literature intervened in the physiological discourse of the day to encourage using one's imaginative power to restore health, and thus renegotiate the boundaries of medicine around 1800. I explore how a redefinition of popular literary and scientific genres facilitated curative effects of the creative imagination. I argue that in contrast to the dominant medical discourses on the imagination in the eighteenth and early nineteenth century, these works encourage using one's imaginative power to restore physical and mental health.

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LIST OF ABBREVIATIONS:

- Beautiful Soul = “Bekenntnisse einer schönen Seele” in Johann Wolfgang von Goethe, *Wilhelm Meisters Lehrjahre* (Frankfurt am Main: S. Fischer Verlag, 2008).
- Clara = Friedrich Wolfgang Johann Schelling, *Clara—Über den Zusammenhang der Natur mit der Geisterwelt*, ed. Konrad Dietzfelbinger (Königsdorf: Königsdorfer Verlag, 2009).
- KH = Heinrich von Kleist, *Das Käthchen von Heilbronn in Sämtliche Werke und Briefe*, ed. Helmut Sembdner, vol. 1 (München: dtv, 2001)
- KW = “Kunst- und Weltbetrachtung. Aufsatz, den sichern Weg des Glücks zu finden und ungestört—auch unter den größten Drangsalen des Lebens—ihn zu geniessen!” *Sämtliche Werke und Briefe*. Ed. Helmut Sembdner, vol. 2 (München: dtv, 2001).
- Metamorphose = Johann Wolfgang von Goethe, *Der Versuch die Metamorphose der Pflanzen* (Weinheim: Acta Humaniora, 1984).
- MZE = *Gnothi Seauton, oder, Magazin zur Erfahrungsseelenkunde als ein Lesebuch für Gelehrte und Ungelehrte*. Ed. Karl Friedrich Pockels. Lindau: Antiqua-Verlag, 1978.
- PH = Heinrich von Kleist, *Friedrich der Prinz von Homburg in Sämtliche Werke und Briefe*, ed. Helmut Sembdner, vol. 1 (München: dtv, 2001).
- WM = Johann Wolfgang von Goethe, *Wilhelm Meisters Lehrjahre* (Frankfurt am Main: S. Fischer Verlag, 2008).

INTRODUCTION:
THE STRUGGLE FOR A REVALORIZATION OF THE IMAGINATION

Imagination and the Recent Media Hype

It is April 17, 2012. *The Colbert Report* airs. Its guest is Jonah Lehrer, a journalist writing for magazines and newspapers such as *Wired*, *The American Scientific Mind*, *The Washington Post*, and *The New Yorker* on issues revolving around psychology, neuroscience, and particularly the relationship between science and humanities.¹ The reason for his television appearance is Lehrer's latest book *Imagine: How Creativity Works*.² Before that night, Lehrer's book had spent weeks in the top ten rankings of Amazon and *The New York Times* book charts. Disregarding the isolated critical voices, the general public and an overwhelming majority of scientists received Lehrer's book with much praise and favor. Clearly, Lehrer's book hit a nerve. Millennia after Plato's and Aristotle's debates on the nature and function of the imagination, the origins of creativity and imagination are still as fascinating as they were around 400 BC. The wonders that the creative imagination seems to work range from small personal aha-moments while taking a shower to million-dollar inventions in the corporate world.

Whichever perspective a reader can relate to most or whichever opinion we may hold of Lehrer's *Imagine: How Creativity Works*, the sparse criticism voiced regarding

¹Jonah Lehrer "About/Contact," *Jonah Lehrer*, n.d., Web, May 23, 2012.

²Jonah Lehrer, *How Creativity Works* (Boston and New York: HMH Books, 2012).

Lehrer's publication never questioned the undoubtedly positive effects that a creative imagination has. Today's understanding of the creative imagination as a gift that propels its own path toward innovation and achieves constant progress in most areas of life is not unique to Jonah Lehrer. On the contrary, the majority of psychological reference works, even the most basic ones, regard the creative imagination as "the basis for achievements in the realms of both art and science."³ The flood of manuals promising to boost their readers' creativity by simply following their 21-step-program appears almost natural in this light.⁴ The prospect of boosting one's creative powers suggests that creativity can be trained and formed like a muscle. If this is so, then it had better be trained on a regular basis because a liberated and thriving imagination can be the decisive factor in creating one's own success; it is the extra twist that distinguishes good from great. Be this as it may, the success of publications such as Lehrer's *Imagine: How Creativity Works* show that today's approach to the imagination is free of hesitation and prejudices, a stance that—as this dissertation demonstrates—was not always taken for granted.

³"Imagination," *Gale Encyclopedia of Psychology*, 2nd Ed. 2000.

⁴See for example: Shelley Carson, *Your Creative Brain: Seven Steps to Maximize Imagination, Productivity, and Innovation in Your Life* (San Francisco: Jossey-Bass, 2010); Dewey Friedel, *Imagine That: Unlocking the Power of Your Imagination* (Shippensburg, PA: Destiny Image, 2007); Eric Liu and Scott Noppe-Brandon, *Imagination First: Unlocking the Power of Possibility* (San Francisco: Jossey-Bass, 2009).

The Discourse on the (Creative) Imagination – A Brief Overview

On the very first page of the introduction to his 2007 monograph, Stewart Clark quotes Norman Bryson's 1988 essay "The Gaze in the Expanded Field."⁵ The quote reads:

For human beings collectively to orchestrate their visual experience together it is required that each submit his or her retinal experience to the socially agreed description(s) of an intelligible world. Vision is socialized, and thereafter deviation from this social construction of visual reality can be measured and named, variously, as hallucination, misrecognition, or 'visual disturbance'. Following this assumption, what this means for the late eighteenth and early nineteenth century is that as important as vision was it was by far not the only way of seeing. In addition, the material world was only one of potentially many worlds that could be discerned. The fact that thus far science only had focused on seeing and analyzing the material world does not mean that other realms do not exist, but rather that those others still wait for their discovery. At the same time, this does not mean that seeing with our eye and perceiving the material world is insufficient either. In fact, as Goethe's work shows observation is a legitimate approach to scientific progress. However, the rediscovery of the (creative) imagination adds a new set of eyes that unveils immaterial dimensions and enables the observer to see the whole picture, rather than a fragmented puzzle.

⁵Norman Bryson, "The Gaze in the Expanded Field" in *Vision and Visuality*, Hal Foster (ed.), Seattle: The New Press, 1988, cited in: Stewart Clark, *Vanities of the Eye. Vision in the Early Modern European Culture*, Oxford: Oxford University Press, 2007.

With this endeavor, thinkers of the long eighteenth century launched an attempt to redefine the dominance of the physical eye over every other sense. As this dissertation shows, the path they had chosen was not an easy one. The aspired reevaluation of the senses entailed a radical dialogue with and, at times, against theories of perception and cognition that go back to those of Aristotle that in turn fed the Renaissance and Early Modern periods. As Clark elaborates “[t]he very opening of of Aristotle’s *Metaphysica* spoke of love of the senses, ‘above all other the sense of sight’, preferred because it ‘makes us know and brings to light many differences between things’.”⁶ “Plato’s *Timaeus*,” Clark continues, “was equally favorable, describing sight as ‘the source of the greatest benefit’ to men by enabling them to grasp number, time, and philosophy... .”⁷ These passages identify sight as the single most important capacity that simultaneously generates and guarantees the ability to see and interpret what we see. Seeing assumes thus a function that is concomitant to reasoning and analyzing. In other words, in this function the (creative) imagination becomes a partner to our reason. Consequently, it is quintessential for our cognitive processes, but also the concepts that we hold of ourselves as human beings.

In Renaissance Europe, the eyes “were organs of power, liveliness, speed, and accuracy.”⁸ Without the sense of sight, there was hardly any possibility to get a full and accurate grasp of our surroundings. All other senses, including hearing, were important, yet not sufficient in this respect. The eyes were the direct link between the external

⁶Clark 9

⁷Clark 9.

⁸Clark 10.

world and the soul. In turn, the soul was linked to the imagination so closely that a great number of Renaissance and even Early Modern scholars believed the imagination to be a part of the soul itself. With respect to Renaissance and Early Modern medicine, the imagination was “ein wichtiger medizinischer Begriff, der Krankheit und ‘Mißgeburten’ durch Ein-Bildung erklären sollte” [“an important medical concept supposed to explain disease and monstrosity”].⁹ Paracelsus, and later the Paracelsians, “assumed that *imaginatio* [Latin for imagination] was a natural vital power including cosmic, mental, psychical, and physical dimensions.”¹⁰

Outside of the medical discourse, the imagination was believed to entice “the understanding with ‘matter of invention’ and the will with persuasive arguments.”¹¹ Yet it was not until Gianfrancesco Pico della Mirandola (1470-1533) that a more nuanced understanding of fantasy and imagination came into being. In his works, Mirandola observes that “tied to the body as it was, the soul could not ‘opine, know, or comprehend at all, if phantasy were not constantly to supply it with the images themselves’.”¹² Thus, as Stewart Clark elaborates, the imagination was “required to complete both a sequence and a hierarchy; before and below it came sense, after above it, intellect.”¹³ In other words, the imagination became an intermediary between the external and internal worlds to the same degree as between the sense and the intellect.

⁹Heinz Schott, “Imagination—Einbildungskraft—Suggestion: Zur ‘Scharlatanerie’ in der neuzeitlichen Medizin,” *Berichte zur Wissenschaftsgeschichte* 27 (2004): 99-108: 101.

¹⁰Schott 99. Translation taken from the article’s English summary.

¹¹Clark 44.

¹²Clark 44.

¹³Clark 44.

While for many Renaissance and Early Modern scholars, imagination had become a positive, yet normative function that exhibited unlimited range, liveliness, and creativity, the German discourse on the imagination takes an entirely different turn in the early eighteenth century. In his *The Creative Imagination: Enlightenment to Romanticism*, James Engell identifies Christian Wolff (1679-1754) as the one who “distinguishes between *imaginatio*, *phantasma*, *phantasmata*, and the *Facultas fingendi*.” The discourse on the imagination becomes thus more nuanced and less positively normative. “Wolff’s work is remarkably fertile,” Engell continues, “for he can be interpreted as distinguishing the reproductive from the productive imagination.”¹⁴ This dissertation shows that Wolff’s distinction not only is a valid and important discovery, but also inspires the interventions suggested by Moritz, Goethe, Kleist, and Schelling. As Engell claims Wolff’s “*imaginatio* and *facultas fingendi* point to all later divisions in German criticism, psychology, and philosophy between the power of reproduction and the different, higher power that shapes new ideas and images, a power variously called *Dichtkraft*, *Dichtungskraft*, or *Dichtungsvermögen*, a power that alone produces that artistic and aesthetic acts of the mind.”¹⁵ The force of creativity and the call for originality, which become central in the renegotiations of the creative imagination, are fueled and maintained by Wolff’s groundbreaking thought.

¹⁴James Engell, *The Creative Imagination: From Enlightenment to Romanticism*, Cambridge: Harvard University Press, 1981, 95.

¹⁵Engell 95.

Of Fantasts, Dreamers, and Heretics—The Creative Imagination and the Long Eighteenth Century

In light of its recent success, it is hard to believe that the success story that the creative imagination promises would be anything but the actual history of understanding and thinking about creativity and imagination. Looking up the term “*Phantasie*” [“fantasy”] in Zedler’s *Universallexicon*, one of the most popular reference books of the eighteenth century, we find the following entry:

--[Phantasie] heisset in sittlichem Verstande ... die Wahl und Neigung des Verstandes oder Willens, die bloß auf den Eindruck und Regung der äußerlichen Sinnen gegründet ist, wodurch aber leicht und mehrentheils von der Vernunft ab und in Eigensinn oder Thorheit verfället. Solche werden Phantasten genannet, und wo nicht vor Narren, doch der Narrheit sehr nahe geachtet. (27.1741-42)

[--in the moral sense, fantasy is called the choice and propensity of the mind or will, which is rooted solely in the impression and impulse of the external senses, whereby one drifts away easily and often from reason into obstinacy and foolishness.]

Unlike memory, the reproductive part of the imagination, fantasy is its creative side and does not receive a warm welcome here. Fantasy is based neither on reason nor on the will, which are both rational components of the mind, and thus posits a danger of losing sanity and drifting into obstinacy and foolishness. Those indulging in fantasy are called *Phantasten*. For those who want to know more about *Phantasten*, the next entry

describes them as “*Ketzer*” [“heretics”].¹⁶ Though religion was only one element among many in the discourse on fantasy and imagination, using the term heretic to describe someone with an active and creative imagination shows that the force of the creative imagination constituted a real danger, rather than a mere whim. Naturally, there was also an entirely different side to this discourse. In contrast to fantasy, imagination, though hotly contended, was somewhat more acceptable as it integrated the physiological aspects of mental imagery and appeared thus more scientific. Many Enlightenment scientists who researched this issue, such as Albrecht von Haller, also had a strictly reproductive approach to the imagination.¹⁷ By reducing imagination to functioning as a cache for memories, scientists like Haller tamed its potentially overwhelming force and made it more graspable and containable. This tendency among scientists put the creative imagination on one level with mirage: illusive, deceptive, and dangerous. Whoever was tempted to think outside this box had to battle against cold winds.

Despite, but also due to its negative reputation, the creative imagination makes an appearance in many literary works in the course of the long eighteenth century. A moving story of a religious enthusiast, or a prince’s dramatic struggle for the answer to what is true not only attracted a wider audience, but also tempted many authors to tackle the hot topic of the creative imagination. One possible explanation for this phenomenon lies in the nature of the discourse on the (creative) imagination. Like a kaleidoscope, it

¹⁶“Phantast,” *Johann Heinrich Zedlers Grosses vollständiges Universallexicon aller Wissenschaften und Künste*, vol. 27, 1741, Web, May 25, 2012.

¹⁷Zedler’s in fact makes a strict division between the terms fantasy (*Phantasie*) and imagination (*Einbildungskraft*). Contemporary scientists, however, did not maintain this strict division. Fantasy and imagination are oftentimes used interchangeably and the lack of consistency frequently becomes apparent within one document, written by the same author.

intersects with a multitude of other discourses and rearranges them every time one looks at it. Aesthetics, religion, medicine, and philosophy are the main pillars that buttress the discourse on imagination. The origins of creativity and art production are as much part of it as is religious enthusiasm and the quest for the origins of what we know. Whether we consider imagination from an aesthetic or epistemological point of view, the creative imagination always plays a polarizing role; it blurs exactly those qualities each intersecting discipline is eager to determine. For example, whether we attempt to outline psychological processes that lead to or out of a mental disease or those that make an artist create a piece of art, and a critic perceive it as such, it becomes obvious that the faculty of the creative imagination does both: fuel these processes, but also render them entirely subjective, and thus blurry, vague, and perhaps even incomprehensible to others.

A great number of literary examples of the creative imagination are cautionary. The potential danger to overindulge in worlds created by the creative imagination was often deemed too high. For example, Karl Philipp Moritz's psychological novel *Anton Reiser* (1785) portrays a young boy whose sole point of reference in life is his own imagination, isolating him from the world outside, whereas Johann Heinrich Jung-Stilling's *Theobald oder die Schwärmer* (1784) illustrates the negative side effects of seeking salvation through the means provided by the creative imagination. According to these warning voices, the mentally created worlds, as enticing as they may seem, are a maze out of which only few can escape as only few can actually control this force. Ultimately, those few literary figures who appear to be able to control it often abuse their power and their defenseless protégés, as E.T.A. Hoffmann's *Der Magnetiseur* (1814-15) graphically demonstrates. Though all these works approach the imaginative

faculty from different angles, all of them share the common elements of warning with regard to the negative effects of overly indulging in the imagination.

Amid all controversy, the dialogue between science, the creative imagination, and literature appears as particularly polarizing, but also highly productive.¹⁸ Two opposing schools of thought additionally fueled the debate on this controversial topic: the materialists and the idealists. While for materialists the imagination should only be approached through the lens of physiological processes, the idealists sought to construct the imagination as a spiritualized element of the soul that, in contrast to the materialists, was not be reduced to bodily processes, and “nerves and fibers” only.¹⁹ The idealists regarded the creative imagination as a means of expressing the human soul, a sort of language that the soul could use to communicate with the conscious self. In other words, the materialists equated the imagination with any other bodily organ. Thus, it could not only be (verbally) dissected to arrive at the aspired results, but also deemed sick or healthy. Accordingly, imaginative malfunctions such as overt enthusiasm [*Schwärmerei*] and eccentricity [*Grillenhaftigkeit*] could now be treated and maybe cured.

For the idealists, the faculty of imagination similarly posed many questions, albeit with a different outcome. Turning their backs on materialism, idealist thinkers acknowledged the fact that the status quo of contemporary science did not allow us to measure the nature and function of the imagination due to its exclusively introspective nature. In order to narrow down the field of possible answers, many idealists took the

¹⁸The term science here includes not only natural scientific disciplines, but also disciplines such as medicine, psychology, psychiatry, or anthropology.

¹⁹Gabriele Dürbeck, *Einbildungskraft und Aufklärung: Perspektiven der Philosophie, Anthropologie und Ästhetik um 1750* (Tübingen: M. Niemeyer, 1998) 230.

path of observation and abstraction. Thoughtful extrapolation from frequently introspective observation became the main approach to unveiling the mysteries surrounding the imagination. To be sure, despite all their grave differences, most thinkers were cautious, some even suspicious of the force of imagination. The discourse on imagination produced discussions not only on, say, divine inspiration, but also broader ones on frenzy, mesmerism and magnetism, religious zeal and enthusiasm. Scientists and lay audiences alike feared these phenomena and the loss of control and agency, which they represented.²⁰

Some of the topics and aspects of the discourse on the (creative) imagination strike today's readers as more esoteric than scientific. The already mentioned animal magnetism, ghostly apparitions, and clairvoyance constituted this discourse as much as symptoms that, about a century later, were to be termed neurosis and psychosis. The methods and instruments to gather data pose another set of problems from today's point of view. To a great extent, the data collected and evaluated stem from observations made in dreams, visions, reveries, and daydreams—in short, the data and the evidence came from introspective observations. If they did not originate in a rather amateurish self-analysis, they were arrived at by the observation of others, and even simple hearsay at times. What from today's perspective would more likely constitute a methodological problem rather than an ample body of evidence, was for scientists in the long eighteenth century the only way of collecting data on a phenomenon that obviously includes exceptional brain (mind) activity. More than a century before the first EEG in 1924,

²⁰Laura Otis, "Sciences of the Mind" in *Literature and Science in the Nineteenth Century*, ed. Laura Otis (Oxford, UK: Oxford University Press, 2002) 329.

scientists at the turn of the eighteenth century eagerly sought out ways of expressing conditions and issues they believed were strictly tied to brain function. Resorting to dream reports, for instance, proved helpful and productive as it rendered the abstract idea of imagination material and manifest. Hence, in analogy to today's scientists' reading and interpreting the curves and graphs of an EEG record, scientists then resorted to the description of dreams and visions.

Literary Playgrounds

In this dissertation I shed light on those authors who narrated the positive aspects of the imagination. I trace the ways in which these authors set literature in a dialogue with science on the one hand, and the creative imagination on the other, establishing thus a new, positive, valorization of the force of the imagination in German literature and culture around 1800. In an analysis of a survey of works from Karl Philipp Moritz's *Magazin zur Erfahrungsseelenkunde* (1783-93), Johann Wolfgang von Goethe's *Wilhelm Meisters Lehrjahre* (1795), Heinrich von Kleist's *Das Käthchen von Heilbronn* (1807-08) as well as *Prinz Friedrich von Homburg* (1811), and F.W.J. Schelling's *Clara—Über den Zusammenhang der Natur mit der Geisterwelt* (1809), I explore how a variety of texts intervened in the discourse on imagination to foreground the curative effects of the imagination. I argue that in contrast to the dominant cautionary medical discourses on the imagination in the eighteenth and early nineteenth century, these works encourage using one's imaginative power to restore physical and mental health. The selection of texts examined in this dissertation emphasizes the variety of different approaches to the intersection between science, imagination, and literature. Moreover, these texts also

represent the most popular genres of that time. The novel and the psychological case study constitute two rather new yet highly popular genres around 1800, and supplement the confessions, the philosophical dialogue, and naturally, the play to represent the preferences of that time. The play, Kleist's medium of choice for the instantiation of syncope and imagination demonstrates clearly, for example, that by incorporating most of the portrayed fainting spells into his theater plays Kleist finds a way of portraying what did not have a name until almost a century later: the unconscious. Though Moritz's case studies and Goethe's "The Confessions of the Beautiful Soul" all foreshadowed what Freud develops and names, in *The Unconscious* for example, it is Kleist who acknowledged, and perhaps even yielded, to the inadequacy of words to represent the motifs of mind-body issues at the turn of the nineteenth century. As the following chapters demonstrate, these authors not only renegotiated the boundaries of literature and science at their time, they also set science in dialogue with literature, and in the process reevaluated both. In each of my chapters, I highlight how the visualization of the curative process of imagination pushes the boundaries of science and literature alike. To be sure, the driving force behind the reciprocal exchange between science and literature is the creative imagination. As a result, this dialogue interweaves science, literature, and the creative imagination to make an intervention in the ways we perceive each of these discourses.

In the process of seeking new modes of communicating philosophy, medicine, and psychology, literature became instrumental in revalorizing the positive effects of the creative imagination by showing in what way and to what end readers can make use of the creative imagination in a productive and positive way. In the same processes, the

otherwise dry and inaccessible philosophical or scientific treatises or psychological case studies, come to life in an entirely new way—one that in style and form revealed more parallels to literature and fiction than the original academic writing. The audience now faces characters, rather than statistical and nameless patients, whom they can identify with and learn from. During the same reading and learning process, the readers are exposed to the redefined thinking patterns that were necessary for each author to create their work the way they did. Intuitively, the readers can then assume and appropriate the same pattern. Thus, it is a critical moment that brings science to life for experts and amateurs of science and literature alike. Though the integration of the creative imagination into everyday thought begins for many readers with an imitation of what they have read, the nature of this process leads them beyond the point of imitation. Due to the fact that the creative imagination manifests itself in dreams, daydreams, or reveries, they can neither imitate nor enforce this experience. It is a process as natural as any other physiological one and requires therefore the same attention and care.

Narrating this process creates a possibility of a first encounter with the creative imagination. The readers can easily become authors of their own narrative, and thus guarantee a constant exchange with the creative imagination. Engaging in the creative process of writing, be it in the form of a case study or a confession or diary entry, secures this creative process and keeps the creative imagination alive. This search for the right words, an adequate verbalization of one's observations, forces the writer to regard the subject matter from a number of perspectives in order to be able to represent it correctly. Approaching scientific and philosophical genres through the lens of a narrative results in a perpetual development and extension of both the way of

communicating contents and the contents themselves. From the point of view of the readers, the engaging literature is equally productive as it encourages the same playfulness and creativity in the interpretation of scientific and philosophical texts as in that of fictional narratives, poetry, or drama.

As the following chapters show, many of the phenomena toward which Moritz, Goethe, Kleist, and Schelling worked were almost impossible to put into words due to an insufficiency of language. This again, goes back to the fact that many inventions that today allow scientists to express certain phenomena in words, tables, and diagrams (EEG, for example) had not yet been invented at the time. Using literature to portray science, and vice versa, that is employing science in literature, was a means of understanding current truths and facts as yet another version or interpretation of the facts accumulated up to that point. That way, writers and readers alike can reinterpret and renegotiate the current truths and avoid thus the standstill they feared.

Structuring this dissertation in chronological order foregrounds the evolution of this idea. Beginning with Karl Philipp Moritz's collection of articles, this dissertation contends that the most significant contribution lies in the deliberate redefinition of the case study, launching thus an entirely new and radical intervention into the way science was communicated and propagated. Johann Wolfgang von Goethe's revisiting of the genre of confessions makes a similar move encouraging its readers to see old facts in a new light and generate progress through a new interpretation. Though Goethe uses psychology as an example, he reaches out to science in general and not only the mind-body issues. Heinrich von Kleist attempts to provide answers and clues through visualization of what is not linguistically conveyable. Using drama as a preferred genre,

Kleist chose to stage both the breakdown of language and the force of the imagination to overcome the gaps that linguistic communication creates. Ultimately, for Schelling, the only way to progress through the brief reveries is experienced in the moments before waking and sleeping. His model focuses on the force of feeling and thus knowing the spiritual realm beyond. Schelling redefines the philosophical dialogue and turns it into a novel, and this allows him to showcase the clarity of the experience through the clarity of the structure and the language of his new mode of philosophic dialogue. This trajectory outlines the gradual disposal of mediation between creativity and the addressee/recipient, meaning that for Moritz, for instance, the dialogue with the creative imagination had to be expressed through the medium of a case study. Schelling's *Clara*, on the other hand, shows the far end of this trajectory, and requires neither mediation nor expression. Rather, the all-encompassing cognition finds its immediate application in life.

Research Overview

Scholars have not failed to note how, in the late eighteenth century, literature began to incorporate the discourse on the medicalization of the imagination. According to recent scholarship, medical didactic poems by physicians such as Johann Christian Ackermann (1746-1801), and plays such as Friedrich Schiller's *Die Räuber* (1781) were a popular medium in the process intertwining literature and medicine.²¹ Most of all,

²¹The physician Johann Christian Gottfried Ackermann (1746-1801), for example, was one of the most prolific writers of medical didactic poems (*medizinisches Lehrgedicht*). On a thorough analysis of Ackermann's work see chapter two and three in Julia Schreiner, *Jenseits vom Glück: Suizid, Melancholie und Hypochondrie in deutschsprachigen Texten des späten 18. Jahrhunderts* (München: Oldenbourg Verlag, 2003). With regard to Schiller's work see Marianne Schuller, "Körper, Fieber, Räuber: Medizinische Diskurs und Literarische Figur beim jungen Schiller" in Karl Pestalozzi, Wolfram Groddeck, and Ulrich Stadler, *Physiognomie und Pathognomie: Zur Literarischen Darstellung von*

however, the novel became the preferred medium for depicting and discussing the imagination and the processes revolving around it. Many current scholars locate mid-eighteenth century medicine and psychology in direct proximity to the development of both the case study and the novel.²² Although case histories have existed since antiquity, they experienced a reinvention with regard to their popularity, style, and form in the course of the mid and late eighteenth century in journals published by Johann August Unzer and Moritz.²³ In the eighteenth century, case histories become a popular genre to narrate all kinds of physiological, psychological, and behavioral anomalies. However, regardless which of these three aspects they narrate, the primary emphasis always rests on the psychological processes accompanying those anomalies. While in the past, the case history was narrated by the physician and served as a summary of external physiological facts, in the eighteenth century it is not only the physician, but also the patients who narrated their own story. The focus is now on the experiencing and perceiving of the ailment either by the patient or a bystander.²⁴ The eighteenth-century novel joins the redefined case study in the pursuit of psychological processes. In both the case study as well as the novel the individual and subjectivity become points of reference for all that is narrated.

Individualität (Berlin: de Gruyter, 1994).

²²For example, Andreas Gailus, “A Case of Individuality: Karl Philipp Moritz and the Magazine for Empirical Psychology,” *New German Critique* 79 (2000): 67-105.

²³Hippocratic case studies in Books I and III of his *Of the Epidemics* (400 B.C.E.) are probably the most prominent examples of traditional case studies.

²⁴The crucial thing is that these reinvented case studies are to greatest extent written for and by laymen, who narrate their observations in regard to themselves and their surroundings. In the German context, the first to introduce a substantial collection of such case studies to the general public was Johann August Unzer in his journal called *Der Arzt* (1759-64).

Consequently, many scholars see the case study as a precursor to the novel. The stance that scholars take is as multifaceted as the mind-body-problem itself. Andreas Gailus, for instance, draws a strong connection between the novel and the case study. In his 2000 article “A Case of Individuality: Karl Philipp Moritz and the *Magazine for Empirical Psychology*,” Gailus regards the psychological novel as an almost logical extension and consequence of the case study.²⁵ He further identifies the case study as a “blend” of discourses on “ethics and biopolitics, literature and science” and as a consequence of Moritz’s ambition to “find a mode of writing that does justice to the idiosyncrasies and detours of the individual’s life, find a language that is commensurate with the singularity of the self.”²⁶ Dietrich von Engelhardt’s *Medizin in der Literatur der Neuzeit*²⁷ (1991) and Peter Heusser’s “Goethes Wissenschaftsmethode und die moderne Medizin”²⁸ (2005) contend that in and through literature the human mind and body can strive for a balance, which is the ideal that eighteenth-century literature establishes as desirable. In order to achieve the desired balance, the body had to be in the scientific spotlight, as it was the platform on which human soul had a explicit influence and functioned thus as a vehicle of expression for the soul.²⁹ Katherine

²⁵Andreas Gailus, “A Case of Individuality: Karl Philipp Moritz and the Magazine for Empirical Psychology,” *New German Critique*, 79 (2000): 67-105.

²⁶Gailus 69-70. According to Gailus, Moritz’s psychological novel *Anton Reiser* (1785-90) visualizes best his attempts to bind the “basic threads” of one’s life into a continuous act of “narrative (self) reflection.”

²⁷Dietrich von Engelhardt, *Medizin in der Literatur der Neuzeit* (Hürtgenwald: Guido Pressler Verlag, 1991).

²⁸Peter Heusser, “Goethes Wissenschaftsmethode und die moderne Medizin,” in Peter Stulz, Frank Nager, Peter Schulz, *Literatur und Medizin* (Zürich: Chronos Verlag, 2005).

²⁹Both scholars put an emphasis on the holistic approach of medicine, which they identify to be a subcategory of anthropology at that time and find best depicted in Johann Wolfgang von Goethe’s novels.

Kickel's 2007 monograph titled *Novel Notions* examines the relationship between the medical reinvention of imagination as an organ in the seventeenth century and the eighteenth-century rise of the novel in England.³⁰ This reinvention created the foundation for a change in our consideration of authors and narrators, and thus helped the English novel come to prominence. The idea of the author/narrator as someone who "reflect[s] on [his or her] own acts of authorial creation" is at the heart of Kickel's work.³¹ It is this authorial awareness in creating an imaginative object that Kickel distinguishes as the crucial element of eighteenth-century English fiction. Catherine Minter presents the other side of the coin. While most scholars map out the so-called process of *Physiologierung* of the imagination, Minter's 2002 *The Mind-Body-Problem in German Literature* traces the exact opposite of that process, namely a movement towards a "gradual spiritualization" of the focus within the mind-body context.³² Minter postulates that "the development away from sensationalist and materialist theories towards a vitalist and then idealist monism in German philosophical anthropology between Enlightenment and Romanticism exemplifies the desire for compromise during this period."³³

³⁰Katherine Kickel, *Novel Notions -- Medical Discourse and the Mapping of the Imagination in Eighteenth-Century English Fiction* (New York and London: Routledge, 2007).

³¹Kickel contends that the medical discourse on the "organ" of the imagination can be regarded as the cradle of the English novel. Furthermore, the chosen examples of fiction prove that the medical discourse launched by these seventeenth century doctors continues to exist in eighteenth-century fiction, and there especially in the role of the authors who contemplate "their own roles as authors of imaginative objects."

³²Catherine J. Minter, *The Mind-Body Problem in German Literature 1770-1830. Wezel, Moritz, and Jean Paul* (Oxford: Clarendon Press, 2002).

³³Minter 163. While in Moritz's work Minter still finds a certain necessity of a physical medium for the soul to be able to realize its intention, she interprets Jean Paul's utilization of phenomena such as magnetic sleep as obvious evidence "of the idea that everything is spiritual."

Betsy van Schlun's 2007 *Science and the Imagination* focuses on the literary analysis of the phenomenon of mesmerism in English and American fiction.³⁴ Van Schlun explores works by a number of English and American authors, such as Edgar Allan Poe, Charles Dickens, Nathaniel Hawthorne, Wilkie Collins—to name but a few. According to van Schlun's analysis, the phenomenon of mesmerism, and in particular the disembodied journeys of the spirit, functioned as a means to manipulate public imagination, provide cures for various symptoms, or explore the conscious and unconscious mind. Van Schlun claims that "the nineteenth century underwent a transition from the material towards the immaterial and spiritual" and that these changes and experiences had to be "transmitted by a medium (human or other)."³⁵ Due to a lack of technological possibilities the imagination was the driving force as well as the medium for virtual journeys. With the increasing permeation of technology in our society imagination has been gradually superseded by technology as medium for virtual journeys. Building on van Schlun's research I would like to expand her analysis of virtual journeys. As a look at German literature around 1800 unmistakably shows, mesmerism is not the only vehicle to undertake such journeys. Deep daydreams, waking dreams, reveries, but also self-magnetizations bring many literary characters to distant, exotic, and spiritual places. Furthermore, these journeys do not merely function as a form of escape as van Schlun implies. Rather, many of them have a very distinct objective: to generate a highly individualized cure, idea, piece of information or advice for the particular literary figure.

³⁴Betsy Van Schlun, *Science and the Imagination: Mesmerism, Media, and the Mind in Nineteenth-Century English and American Literature* (Berlin; Madison, Wis.: Galda + Wilch Verlag, 2007).

³⁵Van Schlun 309.

Van Schlun's line of argument states that the spiritual imagination gradually underwent a process of materialization until it finally was superseded by technology. In other words, this technology has assumed the role imagination once played. At this point, I suggest a different reading of this process of materialization, which Dürbeck suggests as well and calls "Physiologisierung" ["the process of become a physiological phenomenon"]. Unlike van Schlun, I claim that the imagination as it is depicted in German literature around 1800 should not be read as superseded by technology of the 20th- and 21st-centuries. Casting a look at, for example, video games as one new technology that provides opportunities to escape reality, may offer great new insights. For even though we may be able to undertake virtual journey in a more convenient ways than our Victorian predecessors, these journeys do not serve the same function. If we revisit the example of the "medical mission" of many of these journeys, it becomes clear that neither of the new technologies facilitates virtual journeys today that can provide such a "healing" option. The question that I want to ask, therefore, is what was different about the imagination and the contemporary reception and discourse of it that facilitated such a novel and radical change in this thought.

Methodological Approach

This dissertation is divided into four chapters. Each chapter is devoted to one particular author and a selection of his literary and theoretical works. With respect to the methodology and structure of this dissertation, I have found that embedding the primary texts into theoretical texts of their time facilitates the most productive analysis due to

many reasons. First, the definitions and approaches to concepts involving dreams, imagination, or the unconscious differed vastly from today's interpretations of the same issues. Thus, setting literature in dialogue with contemporary scientific and philosophical texts provides a nuanced and thorough understanding of how significant and radical the intervention made by Moritz, Goethe, Kleist, and Schelling were at their time. Second, the close relation between the literary text and the theoretical one by the same author emphasizes the rationale that, as I show, compelled each author not only to verbalize, or in Kleist's case additionally to stage, their intervention, but also to choose a particular genre for this reason. Both aspects of the authors' oeuvre, the literary and the theoretical, can thus be recreated and reevaluated in a new light, and the impact their works had on their contemporaries becomes more evident. Third, this approach situates the concepts central to this dissertation in a historically nuanced way. Understanding the differences between the nature and the function of the creative imagination, for instance, and the different approaches and conclusions of scholarship then and now, revalorizes the debates on eighteenth-century mind-body issues to greatest extent.

Centering each chapter on a different author and a different genre reveals the different aspects of the creative imagination that each author represents called for a particular genre to facilitate a way of communicating the content with means that exceeded a mere verbalization of them. In addition, each chapter highlights a different aspect of the imagination, yet the common ground is that all of them equivocally embrace the therapeutic aspects of the creative imagination. In this light, I emphasize the usefulness of the dialogue between literature and science, and the significance of literature in this discourse, with regard to the discourse on the creative imagination

because it creates new ways of communicating complex subject ways in the same way as it enhances reflecting on these matters from entirely new perspectives. With this methodology, I trace the movement in German literature, culture, and thought that countered the warnings and criticism of the creative side of the force of imagination. As the example health demonstrates, mental and physiological salutary improvements constituted one of the major benefits the creative imagination was considered to have, yet by far not the only one. The active dialogue with the imagination unleashed forces in each individual entering this dialogue that enable him or her to solve problems and questions that reach far beyond the level of health.

My dissertation establishes that all facets of dreams had a determining influence on the success of this dialogue as it was the key vehicle facilitating the mutual communication as it encompasses different kinds of communication: verbal, visual, or emotional, for instance. In this light, it additionally emphasizes that literature served a similar purpose. By intertwining literature and discourses on psychology, science, or philosophy—all of which intersect in the discourse on the imagination—the creative force of the author as well as the reader creates a platform that is able to convey more and better than traditional scientific writing ever could. Therefore, my method to examine an author's literary work side by side with his theoretical work, underscores this relationship and sheds a new light on their respective works as well as the relationship between science and literature in general.

Chapter Overview

Chapter One:

Redeeming the Imagination: Karl Philipp Moritz's Journal for Empirical Psychology and the Reinvention of the Case Study

In the first chapter of my dissertation, I shed a different light on the matter by suggesting that Moritz's *Magazin* be read as a collection of fictional texts, rather than as a survey of articles whose main function was the communication of scientific facts. Accordingly, I will engage a selection of articles in a literary analysis that focuses on both the formal aspects of the case study as a genre as well as the content that Moritz's *Magazin* communicates. More importantly, this chapter demonstrates that the redefinition of the case study enhanced the dialogue between the form and the content. As will become evident in my close analysis in this chapter, this redefined case study had a radical impact on two major questions: first, how do we think about and express science, and second, which role does literature play in the narrativization of it.

In this light, Moritz's genre of choice—the case study—becomes instrumental in this process. Rather than calling for an increased production of novels or poems dealing with the mind-body-issue, for example, Moritz offers an uncomplicated genre that lends itself on several levels to help further his cause. Departing from the strictly Hippocratic case study that solely focused on the results from an external observations of a patient's symptoms, Moritz's *Magazin* renegotiated the formal rules to include narratives based on external as much as internal observations. Moritz's *Magazin* substitutes the rigid lists, charts, and tables that we find in Hippocrates' book III and IV of his *On the Epidemics* with highly flexible ones whose dominant rule is the narrativization of the content. This flexibility not only allows lay writers to contribute to the discourse, but more significantly,

it generates a space for scientific exchange on the one hand, and creative playfulness on the other. Moritz's case study release the authors from their obligation to follow the rules of a particular genre and harness thus the creativity and expressive power, that, as I claim, is such an important factor in Moritz's intervention.

Chapter Two:

Metamorphosis of Understanding: Johann Wolfgang von Goethe's "Confessions of the Beautiful Soul" and the Healing Force of Daydreaming

With regard to the beautiful soul's narrative, its position within the frame narrative, its nature and function in and for *Wilhelm Meister* triggered admiration and criticism alike, among both Goethe's amateurs as well as Goethe scholars. Generally interpreted as either a neurotic loner, or the prototypical independent woman who assumes the control over her own life, I focus on the relationship between science and literature that I argue Goethe explores in "The Confessions of the Beautiful Soul." As this chapter shows, Goethe's genre of choice, the confessions, alludes as much to the previously discussed case study as to religious writing. The fact that the alleged author makes a confession places her in the same position as the contributors in Moritz's *Magazin* as it implies that the narrator truthfully reports facts. At the same time, the obvious and playful allusion to the reinvented case study suggests that, here too, the author chooses a genre that invites creativity, flexibility, and imagination in order to frame her confessions. The tension that arises out of this apparent contrast is crucial for Goethe's suggested approach towards furthering science. In analogy to Moritz's cause, Goethe suggests that understanding human nature is key for understanding the world on a bigger scale. Yet, while Moritz's cause targets mainly the perpetual exploration and

experience of the faculty of creative imagination, Goethe instrumentalizes “The Confessions of the Beautiful Soul” for the process of seeing old things in an entirely new light. Furthermore, I interpret “The Confessions of the Beautiful Soul” as a narrative that showcases the usefulness of the creative imagination in many aspects: the beautiful soul’s own process of self-realization is as much positively affected by the imaginative faculty as is the process of her own literary production. Similarly to what this dissertation concludes with regard to Moritz’s renegotiation of the case study, in the case of the beautiful soul the structure of the chosen genre enhances the dialogue with and the application of the creative imagination. The formal flexibility of the genre makes for an adequate platform for the beautiful soul to communicate her healing process. The accessible language and detailed depictions of her physical and emotional condition facilitate a quick grasp and comprehension of the materials conveyed on the side of the readers. By engaging in the writing process of her confessions, the beautiful soul once more receives the chance to reconsider her life, and see it from a different perspective.

The same creative process is valid for the reader. During the reading process of both narratives, the frame and the embedded one, the readers encounter a redefinition of a well-known and popular genre. The disruptive nature of each of the narratives presents these narratives in a new light imposing thus the new perspectives Goethe calls for in his work. As I emphasize in this chapter, by renegotiating the boundaries of literature and science, Goethe does not intend to unearth entirely new ground altogether. Rather, he calls for a rediscovery of facts, truths, or genres. In other words, Goethe’s cause is to promote learning to see anew, that is, seeing old and well-known subject matters in a new light. I further argue that these disruptions visualize the discontinuities of thought.

Disrupting the structure of a narrative, or similarly, indulging in verbal imagery, expresses the observed status quo, and makes it universally comprehensible at a point where the expressive force of language fails or breaks down. This failure of language is represented through structural disruption, which in the case of the beautiful soul is accompanied by an exceedingly vivid mental imagery. For example, for the beautiful soul's creative imagination, the preferred way of expression is through buoyant daydreams that she experiences since her childhood. Every such episode interrupts the progress of the narrative and that of her life creating excursions and facilitating side glances that do both: provide remedy and relief, and depict her reality in a new light. That way, the beautiful soul's narrative emphasizes the fact that it is not meant to instruct its readers, as the genre would imply, but rather animate them to engage in a similar dialogue with the creative imagination. A mere imitation of the mechanisms at work for the beautiful soul's improvement does not suffice. What is crucial is the genuine engagement in this dialogue with the creative imagination, an act of original creation of those shifts of perspectives that were crucial in Goethe's writing.

Chapter Three:

Filling the Blanks: Restorative Effects of Creative Imagination in Heinrich von Kleist's Das Käthchen von Heilbronn and Prinz Friedrich von Homburg

In this chapter of my dissertation, I examine two of Kleist's works: *Das Käthchen von Heilbronn* und *Prinz Friedrich von Homburg*. Both theater plays explore the complexities of the mind-body-issues and foreground the vagueness of the source and the nature of knowing. My examination of these two works focuses on the intervention

made through the content and through the choice of genre with regard to the discourse on the creative imagination. I argue that Kleist purposefully combines the motif of the fragmented consciousness—fragmented through dreams, fainting spells, or sleepwalking respectively—with the theater play as a genre. To be sure, Kleist’s prose is not free of characters with such altered states of consciousness. Yet with a few exceptions and in contrast to those instantiated in a play, their counterparts play a less dramatic and pronounced role. Consequently, I suggest that Kleist utilized the structure of a theater to emphasize and illustrate the continuity within the disruption that the majority of his works exemplify. My analysis proves that acknowledging the creative imagination as a natural faculty one receives at birth is the crucial difference between Kätchen and Friedrich. In that light, I argue, Kleist portrays the force of the creative imagination as the only means that can be instrumental in completing the big picture that he strives to gain in and through his work. In addition, Kleist uses the theater play as a genre to make a contribution to the psychological discourse on the mind-body relation. This chapter suggests that these interruptions in consciousness be read as an attempt to visualize what language fails to express, and therefore cannot be verbally communicated. The creative imagination is in Kleist’s works the visual language that facilitates the understanding of the contents and ideas communicated through dreams and foregrounded by the visual nature of communication in theater plays.

Chapter Four:
“Bilderloses Anschauen”—Creative Imagination and Immediate Cognition in Friedrich Wolfgang Johann Schelling’s Clara

The first half of the chapter devoted to Schelling's *Clara—Über den Zusammenhang der Natur mit der Geisterwelt* examines the structure and character constellation, as well as the language used in the novel, while the second half delves into the discussion on the importance of creative imagination that I contend Schelling foregrounds in his novel. *Clara's* focus on the transition states into and out of sleep makes Schelling's novel a unique text. To be sure, as this dissertation shows, dreams were a topic of high interest in German literature and thought during the long eighteenth century and beyond. Yet in contrast to the traditional literary representation of dreams, Schelling's take on the topic stands out as it concentrates on the emotional and cognitive aspect of dreams rather than the visual. Unlike any other dream and vision report explored in this dissertation, the importance of creative imagination comes into bearing not through visualization, but through a bestowing of the state of cognition in which the knowledge is transmitted through feeling. This experience is only possible in the brief moments before awakening or falling into a deep slumber and it facilitates an exchange between the physical and spiritual dimension of existence. To strive for a lifestyle that encourages such an exchange on a regular basis is what humanity should do according to Schelling. It is not only useful in finding one's way around in the afterlife, but more importantly, it is crucial for improving our life in the physical world here and now. As this chapter demonstrates, Schelling's proposed immediate cognition triggers improvement of quality of life in general, yet in particular the quality of one's mental and physical health. In fact, the dialogue between the spiritual and the physical world is so beneficial that mere thinking or talking about can already have a positive impact on all kinds of salutary issues. As the heroine Clara shows, the conversation about these

issues with the two other characters enables her to abandon the physical and mental constraints, and move powerfully into a new future. The crux is to comprehend oneself as an intersection of the physical and the spiritual realms and thus incorporate these two dimensions into one's quotidian life as far as possible.

The intersection of the two worlds, the physical and the spiritual one, is mirrored in the reciprocity of the content and the structure of the novel constitutes the core of this chapter's analysis. The chapter illustrates that the reciprocity conveys additional content and meaning through structural and stylistic means. For instance, setting the chapters of his novel in relation to the order of the seasons allows Schelling to illustrate that the spiritual imaginary world is as much part of nature as the seasons. It follows the same laws and rhythms that rule the rest of the world and are thus to be treated in the same way. In other words, I contend the way Schelling wants his readers to interact with the physical world should be indicating and modeling the way they approach their imaginary worlds. Furthermore, by using clear conversation language Schelling not only facilitates a better understanding of his philosophy, but additionally imitates the directness, simplicity, and clarity of the immediate cognition that characterizes the dialogue with the imagination. The character constellation further emphasizes the tripartite structure of Schelling's envisioned world. With a priest, a physician, and Clara, Schelling mirrors the trinity of the spiritual world, the natural scientific world, and the space of their intersection. Clara, the character, functions as this very intersection and exemplifies the benefits of the exchange between the two worlds. Ultimately, I argue, that her ability to integrate both aspects into her thought fuels the healing of her health and her financial

problems, making her thus the only character to reach the state of clarity that all other can only experience in their dreams.

CHAPTER ONE:

REDEEMING THE IMAGINATION: KARL PHILIPP MORITZ'S *JOURNAL FOR EMPIRICAL PSYCHOLOGY* AND THE REINVENTION OF THE CASE STUDY

Introduction: The Rediscovery of Imagination

In 1782, after returning from his walking tour in England, Karl Philipp Moritz believed himself to be fatally ill. Accepting his unfortunate fate and untimely death, he lay in bed for days, expecting his life to end any moment. For months, his body was stricken with fever, coughing, and an irregular heartbeat. Being the difficult patient that he evidently was, Moritz did not fail to overindulge in his stubborn refusal of even the most basic medical cures that his physician friend Dr. Marcus Herz had prescribed to him. Moritz believed he was dying of something he himself diagnosed as “Polypen im Herzen” [polyps in his heart], and his physician was unable to convince him otherwise. Months of fruitless attempts of reasoning with Moritz, threats to abandon him as a patient, as well as numerous physical cures drove Herz to a decision that was as unorthodox and drastic as it proved to be successful: he decided to convince Moritz that, indeed, he was dying and to seek to cure him that way.³⁶ In his musings on this case, “Moritz’s Krankenakte,” published in 1805 in the *Journal der practischen Arzneykunde und Wundarzneykunst* (1795-1836), Herz writes:

³⁶Marcus Herz, *Philosophisch-medizinische Aufsätze* (St. Ingbert: Rohrig, 1997).

Einige Minuten Nachdenken brachten in mir das Resultat hervor, daß es unmöglich sey, dem heftigen Fieber zu steuern und meinen Freund zu retten, ohne ihn vorher aus dem zerrüttenden Zustand zwischen Furcht und Hoffnung mit Gewalt zu reißen, und daß ich ihn, da das Gefühl seiner Krankheit und seine lebhaft schwärmende Phantasie allen meinen aufrichtigen Versicherungen von Gefahr trotz bieten, vielmehr von der gewissen Gefahr überzeugen müsse (Herz 71-72).

[A few minutes of contemplation brought to light the conclusion that it was impossible to fight the fever and save my friend without prying him previously violently out of the hands of the state between fear and hope, and that I had to convince him of this certain danger because the feeling of his disease and his lively enthusiastic fantasy defied all my honest affirmation of this danger.]

As Herz notices, the heart of Moritz's struggle is not Moritz's heart organ at all. Despite all its evidently physical manifestations, it is not Moritz's heart that was afflicted, but rather his imagination, as Herz concludes in his case study. Herz was determined to cure Moritz by rescuing him from the "lebhaft schwärmende Phantasie" ["lively enthusiastic fantasy"] that constitutes the core of all his ailments.³⁷ Snatching him out from under the grip of his raving, sickening fantasy is not an easy task, as Moritz's patient record proves. Reasoning him out of this fantasy has failed, and physical facts seem to have neither power over nor any particular value for Moritz. What Herz therefore launches is

³⁷Herz 72.

a deliberate and thorough infusion of what in fact is simply yet another fantasy. Unlike Moritz's primary fantasy, the one implanted by Herz comes from without, a fact so obvious that it is astounding it escaped Moritz's attention. Herz thoroughly orchestrates this illusion as he believes it to be the only possible remedy for Moritz. The progression of Moritz's disease from the moment of Herz's death warrant proves the physician right. Only eight days later, he finds Moritz "in Beinkleidern und Schlafrock, frisirt, die Feder in der Hand am Tische sitzen." ["in trousers and dressing gown, coiffed, the quill in his hand, sitting at the table."]³⁸ Upon Herz's inquiries, Moritz's states he "befinde [s]ich leicht und wohl, ... habe die ganze Nacht nicht gehustet." ["was well, ... not having coughed in the course of the night"].³⁹ Herz's unorthodox remedy had kicked in and yielded precisely the result he expected: Moritz's recuperated entirely from a (not so) fatal disease.

Herz's case study of Moritz's wondrous illness and the ensuing recuperation bears witness not only to the long eighteenth century's prevailing interest in medical and psychological research—in hypochondria for example—but also to the revised form of the case study, which is the focus of this chapter. Herz's case study stands in contrast to mainstream psychological research at that time. Following their British colleagues, who at the beginning of the eighteenth century were convinced to have discovered the organ of the soul and imagination, German physicians and philosophers alike picked up the trails that British scientists had blazed with their work. Among Germany's most prominent and devoted scientists querying the workings of the human imagination and

³⁸Herz 83.

³⁹Herz 83.

its relations to the human body were Albrecht von Haller and Christian Wolff. They not only inspired many of their contemporaries; their work also represents the two different strands in the research on the mind-body-problem at that time.

Basing his work on physical and material factors, such as “nerve fibers” and “tissues” for instance, von Haller sought to account for the tangible nature of the human imagination, rather than offer an explanation grounded in religious or metaphysical views.⁴⁰ His ideas and discoveries made him one of the main interlocutors in the mind-body discourse throughout the eighteenth century and beyond. Despite the fact that many of his medical discoveries have become obsolete by now, Haller’s long-lasting devotion to matters of the imagination [*Einbildungskraft*] illustrates the importance of this discourse for eighteenth-century progress in the fields of medicine and psychology. In the debates over the constitution and workings of the human soul and imagination, Haller’s numerous publications promoted what scholars today refer to as a *Physiologisierung*, a process of materialization which categorized the soul as yet another human organ and integrated it into the same category as the kidneys, liver, or lungs.⁴¹ Explaining the human soul by means of anatomy and physiology was in the eighteenth century a radical step that renegotiated its then-current apprehension as it sought to dethrone the human soul, which for millennia was believed to be of divine origin, and

⁴⁰For further reading on Albrecht von Haller’s medical approach see Gabriele Dürbeck, *Einbildungskraft und Aufklärung: Perspektiven der Philosophie, Anthropologie und Ästhetik um 1750* (Tübingen: M. Niemeyer, 1998).

⁴¹Gabriele Dürbeck, “‘Reizende’ und reizbare Einbildungskraft: Anthropologische Ansätze bei Johann Gottlob Krüger und Albrecht von Haller,” in Jo□rn Steigerwald, and Daniela Watzke, *Reiz, Imagination, Aufmerksamkeit: Erregung und Steuerung von Einbildungskraft im klassischen Zeitalter, 1680-1830* (Wu□rzburg: Ko□nigshausen & Neumann, 2003) 227.

make it entirely human and material.⁴² The brief glimpse into Moritz's medical records shows that Haller's standpoint, albeit seminal and prevailing, did not remain uncontested, for it is Moritz's belief, a mere fancy, that launches his recovery.

Christian Wolff represents the other end of the spectrum as he extensively explores the mind, though not its divine, but its mysterious and seemingly infinite nature. Since the invention of the term *psychologia* is generally ascribed to sixteenth-century German humanists, it is difficult to consider Wolff one of the founding fathers of psychology. It is safe to say, however, that Wolff promoted and dispersed "his" psychology in an unparalleled manner.⁴³ Wolff's chair at the University of Halle attracted many students, who, after Wolff's death, continued his work and became leading thinkers in the mind-body discourse around 1800. Wolff's work and intellectual heritage influenced public figures such as Herz, Johann Christian Reil, Karl Abraham Zedler, or Johann August Unzer, and helped establish Halle as the intellectual center of mind-body issues.⁴⁴ In addition, Zedler's *Universal-Lexicon* (1732-54) was written "in the shadow of the philosophical system of Christian Wolff" and guaranteed thus a "prominent place" to psychology—rather than physiology—as well as its wide dissemination.⁴⁵

⁴²Dürbeck 234.

⁴³Matthew Bell, *The German Tradition of Psychology in Literature and Thought, 1700-1840* (Cambridge; New York: Cambridge University Press, 2005) 18.

⁴⁴Alexander Košenina, *Literarische Anthropologie. Die Neuentdeckung des Menschen* (Berlin: Akademie Verlag, 2008) 12.

⁴⁵Bell 13.

Haller and Wolff were the pioneers of a particular strand of the mind-body research in the eighteenth century. The common ground that both scholars share is their devotion to scientific progress and the elucidation of the mysteries surrounding the human soul. Despite the fact that they represent opposite ends of the spectrum in the mind-body dichotomy, they both came from a natural-scientific and academic background and wrote for an academic audience. In contrast to Herz's case study, Haller and Wolff's publications were written from the scholarly standpoint of a physician, and as their terminology and methodology reveal, they were meant to be read solely by an academic audience. The patient was merely an object to be described, a source of symptoms posing questions and unable to provide any answers that could further our knowledge about mind-body interrelations. In this regard, the treatises written by Haller, Wolff, as well as their predecessors and successors, resemble the traditional case study, informed by ancient examples such as Hippocrates's Books I and III of *The Epidemics*.⁴⁶ Like the academic treatise, the traditional case study is written from the perspective of the attending physician or analyzing scholar for an expert audience. The patient, again, is merely a playground for the physician to observe, analyze, experiment, and, hopefully, cure. Certainly, the patient does not have the agency to collaborate with the treating

⁴⁶One of the most widely cited works portraying ancient medicine and case study is Book III of *The Epidemics* by Hippocrates. Throughout all of the case studies presented in this work, Hippocrates provides information solely on strictly bodily symptoms such as fevers, bleeding, or sweating. Each case study gives the number of days from the outbreak until the end of the disease, which usually ends with the patient's death. Crises are of utmost importance to Hippocrates as he denotes every crisis. The only piece of information that Hippocrates's case study reveals which is not a physical symptom is weather and climate, both of which appear to bear a great influence on the patient's state of health. There is no hint of the patients' personal information, neither their background, nor their past patient history. Not to mention, the patients are not given the opportunity to describe their own perspective of their disease, how they feel, or what it is that they exactly feel—a stark difference from the eighteenth-century case study.

physician, not to mention provide the correct diagnosis or the remedy himself.⁴⁷ All this is due to change in the course of the eighteenth century. The physician's voice, once the only thinkable narrator, includes statements and observations made by the patients. Oftentimes, the physician as narrator becomes entirely obsolete and is replaced by the patients themselves or other laypersons such family and friends. The patients' feelings, dreams, and anxieties appear to be of as much importance as actual bodily symptoms. As the quick glimpse into Moritz's medical record reveals, even if a physician is present, he is likelier to listen to the patient and include the patients' observation into his account, and this changes the case study substantially. The restriction of scientific progress is one of the main issues Moritz's project tries to rebut. As this chapter will illustrate, with his reconceptualization of both the imagination as well as the case study as a genre, Moritz seeks to combat the elitism of the early Enlightenment scientific project in order to disseminate Enlightenment among all social and professional strata.

In its most traditional sense, the case study before and after the publication of Moritz's *Magazin zur Erfahrungsseelenkunde* is considered to be mainly "clinical storytelling" that "relies on a chronology of bodily events, [in which] the patient subjectively experiences altered conditions—a sequence of disruptions to physiological functioning—and tells this experience to the clinician. The clinician then renders this account into narrative sequences."⁴⁸ Narrating the course of a disease from the physician's point of view had been the main perspective to view a disease. The first

⁴⁷For further reading on the development of the case study from the antiquity until today, see: Julia Epstein, *Altered Conditions. Disease, Medicine, and Storytelling* (New York and London: Routledge, 1995).

⁴⁸Epstein 25.

steps away from the traditional case study are taken in Johann August Unzer's "medizinische Wochenschrift" ["a medical weekly"] *Der Arzt* (1759-64), which was the first widely read psychological journal in the eighteenth century. It included not only short treatises written by renowned scientists and physicians such as Albrecht von Haller, but also a number of case studies of psychological and physiological diseases, as well as medical curiosities submitted by lay writers. However, many of the allegedly lay case studies are satires written and conceived by Unzer himself in order to ridicule the rampant hypochondria at that time and express a pungent judgment instead of furthering progress.⁴⁹ Thus, it is not until Moritz's bestselling *Magazin zur Erfahrungsseelenkunde* that the traditional case study and medical narrative experience an earnest reinvention in terms of both content and form. Unlike its contemporaries, Moritz's *Magazin* includes lay studies and observations as well as contributions made by scientists and physicians such as Marcus Herz, and both types of the case study are to be taken equally at face value.⁵⁰ The frame and rules of the case study as a genre become more fluid and flexible. As many contributions show, lay writers neither pay attention to the same details as physicians habitually do, nor are they strictly focused on physiological explanations. Sometimes they do not look for an explanation at all, but rather document what they take to be an inexplicable phenomenon or a freak of nature that they feel has to be shared

⁴⁹Mathias Reiber, *Anatomie eines Bestsellers—Johann August Unzers Wochenschrift »Der Arzt«* (Göttingen: Wallstein, 1999).

⁵⁰See for example, Adam Melchior Weikard's psychological journal *Der philosophische Arzt* (1775-77), Christian Reil's *Rhapsodien über die Anwendung der psychischen Kurmethode auf Geisteszerstörungen* (1803), Marcus Herz's *Versuch über den Schwindel* (1791), or Johann Gotthilf Schubert's *Altes und Neues aus dem Gebiete der innern Seelenkunde* (1851) are all brilliant examples for formally traditional medical storytelling. The physician has complete agency, the patient is reduced merely to a literal body of evidence and an intriguing object of interest, at best.

with others. Physiological rules are often disregarded, and for many contributors the depths of the human mind are those secrets to which science should devote itself primarily. Rather than trying to explain the cause of fever fits, a vast number of contributions show that what was most interesting in instances of fever fits, or any other physiological disease, were the altered psychological conditions that occurred during a disease. Though it may seem like a profanation of scientific laws and even the Enlightenment project, Moritz aim is to renegotiate the general approach to the main scientific discipline such as medicine and psychology. Moritz's radical intervention into the mind-body discourse is an attempt to dismantle the restrictive ways in which his contemporaries think and write about medicine and psychology. Including non-scientific contributors helps Moritz to loosen traditional boundaries, which for him often manifest as prejudices that rule our thinking patterns.

Imagination and fantasy become the main factor in exploring not only psychological phenomena, but also physiological ones, and the content of dreams becomes as valuable in the medical detective work as blood work, for instance.⁵¹ The realms that are accessible in dreams offer insights that are invaluable for both the patient's recovery as well as the progress of science. In this sense, Herz's treatment of Moritz in the early 1780s is indeed symptomatic. The new kind of case study documents numerous reports of dreams and fantasies being helpful instruments in the pursuits of

⁵¹There are a number of case studies that document a seemingly miraculous healing at a point when physicians had lost all hope and the cure came to the patient in a dream. These cases can be found in all major psychological journals, such as the aforementioned *Der Arzt, Altes und Neues aus dem Gebiet der Seelenkunde*, or *Magazin zur Erfahrungsseelenkunde*. One such example, reported by Marcus Herz, will be discussed at a later point in this chapter.

science revolving around the soul and its functions.⁵² Imaginative worlds become thus an integral part of Moritz's vision of the progress of the Enlightenment and the lack of scientific explanations in lay contributions is, for Moritz, a powerful tool to reconsider all that we know. The case studies prove that imagination should neither be contained nor feared, and that though it frequently transgresses the boundaries of reason or even physical law—a fact that, as Karl Philipp Moritz's own case of illness depicts—it may be put to use in a positive and productive way. It is a trait the imagination shares with the genre of case study, as the case study too transgresses boundaries, and which will be the centerpiece of this chapter. Moritz's take on redeeming the imagination places him outside the two dominant threads at that time: Haller's pursuit of *Physiologisierung*, but also Wolff's dominance of the spirit. Moritz philosophy clearly shows that imagination is more than nerves and fibers. At the same time, he refrains from leaning towards spiritualization. Moritz's vision consciously includes the body and the mind because the mind (with its unconscious parts) is there to help solve problems in the physical reality of the here and now.

Recent scholarship on Moritz's *Magazin* has shifted its attention from a Foucauldian reading of the case study as an instrument of policing and disciplining oneself as well as others towards a consideration of the case study's influence on the rise

⁵²See for example Henri F. Ellenberger, *The Discovery of the Unconscious. The History and Evolution of Dynamic Psychiatry* (New York: Harper Collins, 1970), 130: In his work, Ellenberger invokes many cases from the 18th and 19th century that graphically portray the force of the medicalization of the imagination. The following quote is a clear example for the importance of dreams, be it experienced in natural sleeps, or, as in this case, in sleeps induce through animal magnetism. "During her sleep, Estelle prescribed her won treatment and diet. Soon after the first sessions, a comforting angel appeared to her in her magnetic sleep whom she named Angelina and with whom she engaged in lively conversations." Noteworthy is also the fact that the fifth volume of Moritz's *Magazin* alone contains 10 contributions dealing with dreams and their direct and indirect influences on the waking life. For example, "Ein Traum" (219-32), "Eine Traumahnndung" (248-9), or "Ein schwer zu erklärender Traum" (207-11) all document the increasing influence and seriousness of this discourse. All articles mentioned in: Karl Philipp Moritz: *Magazin zur Erfahrungsseelenkunde*, Petra und Uwe Nettelbeck (ed.), (Nördlingen: Franz Greno Verlag, 1986).

of the novel in Germany around 1800. Andreas Gailus, for instance, draws a strong connection between the novel and the case study. In his article “A Case of Individuality: Karl Philipp Moritz and the *Magazine for Empirical Psychology*,” Gailus regards the psychological novel as an almost logical extension and consequence of the case study.⁵³ He further identifies the case study as a “blend” of discourses on “ethics and biopolitics, literature and science” and as a consequence of Moritz’s ambition to “find a mode of writing that does justice to the idiosyncrasies and detours of the individual’s life, find a language that is commensurate with the singularity of the self.”⁵⁴ Georges-Arthur Goldschmidt⁵⁵ and Hartmut Raguse⁵⁶ trace the close ties between the contents portrayed in the case studies of the *Magazin*, Moritz’s 1785 psychological novel *Anton Reiser*, and Freud’s psychoanalysis. Both scholars lay out the similarities between Moritz’s and Freud’s major concepts, such as the unconscious, but also acknowledge that Freud was entirely ignorant of Moritz’s achievements in categorizing, recording, and narrating psychological ailments. Exploring Karl Philipp Moritz’s early oeuvre, Alexander Košenina’s *Karl Philipp Moritz--Literarische Experimente auf dem Weg zum psychologischen Roman* (2006) draws a parallel between Moritz’s early interest in criminal case studies and the psychological case study demonstrated in *Anton Reiser* and

⁵³Andreas Gailus, “A Case of Individuality: Karl Philipp Moritz and the Magazine for Empirical Psychology,” *New German Critique*, 79 (2000): 67-105.

⁵⁴Gailus 69-70. According to Gailus, Moritz’s psychological novel *Anton Reiser* (1785-90) visualizes best his attempts to bind the “basic threads” of one’s life into a continuous act of “narrative (self) reflection.”

⁵⁵Georges-Arthur Goldschmidt, “Selbstwahrnehmung ohne Nachfolge” in Christof Wingerts Zahn (ed.), »Das Dort ist nun Hier geworden« *Karl Philipp Moritz heute* (Wehrhahn Verlag, Hannover, 2010) 27-40.

⁵⁶Hartmut Raguse, “Karl Philipp Moritz—ein Vorgänger der Psychoanalyse?” in Christof Wingerts Zahn (ed.), »Das Dort ist nun Hier geworden« *Karl Philipp Moritz heute* (Wehrhahn Verlag, Hannover, 2010) 41-60.

the *Magazin zur Erfahrungsseelenkunde*.⁵⁷ The common ground of most scholarship on Moritz's achievements is that--be it through reading of legal case studies in the *Pitaval*, collecting psychological phenomena for case studies in his own *Magazin*, or writing his autobiographical novel *Anton Reiser*--Moritz's devotion to a deeper understanding of human psychology manifests itself in all stages of his creative work and is thus the driving force behind all of his projects.⁵⁸

In this chapter I show that in the same way as Moritz is driven by his creativity and imagination, he expects everyone else to join his cause. Making use of one's imaginative faculties is crucial to any individual and the only way to meet the standards is by reevaluating the imagination in order to be able to truly advance the scientific progress of the Enlightenment. In order to prove that for Moritz a thriving and creative imagination lay at the core of the Enlightenment project, I forego the two prevalent approaches to imagination around 1800: the Foucauldian as well as the psychoanalytic reading. Instead, I show that the narrative Moritz unfolds is one of an unleashed and yet productive imagination and that the human soul's darkest secrets bear knowledge that is essential for successful progress. Further, I contend that the formal redefinition of the traditional case study creates a new literary genre. This new literary genre playfully combines scientific observation with structures and forms usually found in fictional

⁵⁷Alexander Košenina: *Karl Philipp Moritz. Literarische Experimente auf dem Weg zum psychologischen Roman* (Lessing-Akademie; Wallstein, Wolfenbüttel; Göttingen, 2006).

⁵⁸The so-called *Pitaval* was a popular publication of criminal cases describing not only the legal situation of a particular case, but also psychological processes of the criminal mind. The first *Pitaval* goes back to François Gayot de Pitaval's collection of legal case studies that consisted of 20 volumes (1734-43). Friedrich Schiller was the editor of a comprised version of the *Pitaval* (1792-95). Among many other languages it was also translated into German. Its broad popularity sparked numerous offshoots, such as Paul Johann Anselm von Feuerbach's *Merkwürdige Rechtsfälle* (1808-11) or Julius Eduard Hitzig's *Der neue Pitaval* (1842-90).

texts. These characteristics include, for example, communicating the content in a narrative prose or presenting patients not as symptoms but characters, all of which encourage an interpretation of the text as though it was a literary one. By fictionalizing medicine and psychology, Moritz establishes a space in which the creative imagination is given its own *raison d'être*, thus challenging traditional thinking patterns. Therefore, in this chapter, I consider both the content and the formal aspects of the eighteenth-century case study. The “highly eclectic and loose structure” of the *Magazin* is analogous to the structure of the case study itself.⁵⁹ It may be tempting to say that the apparent lack of formal structure throughout all of the case studies is an attempt to imitate the authenticity of the reported experiences. Yet such a claim suggests also that by loosening an old and traditional genre as the case study, the only goal Moritz strived to achieve was bestowing an air of scientific trustworthiness. As I prove with my work, Moritz’s choice of genre and medium was a strategic and deliberate decision. In this sense, opening up the structure of the case study allows for a high degree of freedom and space for each and every individual and his story. By abandoning strict formal rules Moritz transfers the responsibility for the way in which the patient's story is told to the patient himself. The bestowed agency is an additional step towards the true fulfillment of Moritz’s goal to unearth the mysteries science still may hold, which, as I will prove in this chapter, was the ultimate goal pursued through imaginative powers as shown in the selected case studies.

⁵⁹Gailus 78.

Imagination—A Vexed Debate Among the Editors of the Magazin

The concepts central to this chapter—imaginative powers and the case study as one of its media of expression—were constitutive elements in many discussions in eighteenth-century Germany. Imagination, for instance, permeated such different discourses as aesthetics, medicine, ontology, and psychology. At the same time the case study compelled all citizens who sought enlightenment to explore the depths of their own psyche.⁶⁰ In their efforts to showcase the necessity of bringing philosophy and medicine together, psychological journals steadily gained readership. True to the motto, “Aber der Philosoph müste Arzt, und der Arzt Philosoph sein; und folglich eine neue Art von Kreaturen entstehen,” [“the philosopher should be a physician, and the physician a philosopher; and consequently a new kind of beings should come into existence”] the doctor-to-be Johann August Unzer established a “moralische Wochenschrift,” a moral weekly, called *Der Arzt*, a psychological journal that surveyed mind-body problems.⁶¹ As Mathias Reiber notes in his monograph *Anatomie eines Bestsellers*, Unzer’s journal was a conglomeration of contributions by authors such as Albrecht von Haller, Friedrich Canitz, Heinrich Brockes, or Christian Ludwig Hagedorn.⁶² These contributions are “formal nicht aufgegliedert; gesonderte Abschnitte, Sparten und Spalten, regelnde Überschriften fehlen; typographische Hervorhebungen kommen nur selten zum Einsatz” [“formally not structured; separate paragraphs, section, columns, and organizing

⁶⁰Košénina 57.

⁶¹Cited in Matthias Reiber, *Anatomie eines Bestsellers—Johann August Unzers Wochenschrift »Der Arzt«*, (Göttingen: Wallstein, 1999).

⁶²Reiber 98.

headlines are missing; typographical accentuations are used only rarely”].⁶³ The lack of methodology reminds us of the “eclectic and loose structure” Andreas Gailus discerns in Moritz’s *Magazin* published later in the eighteenth century.⁶⁴ The titles of the contributions in both publications point to an analogous eclecticism, highly valued in the eighteenth-century *Popularphilosophie* [popular philosophy]. The articles in Unzer’s journal range from “Von den Catarrhen, Husten und Schnupfen” (III) [“Of Catarrhs, Coughing, and Head Colds”], “Von den Kleidermoden” (I) [“Of Fashion Trends”], to “Wirkungen der Vorhersehungen und Ahndungen in dem menschlichen Körper” (IV) [“Impacts of Clairvoyance and Intutions on the Human Body”].⁶⁵ Moritz’s *Magazin* delivers a comparable diversity of topics. Apart from the infamous “Ein unglücklicher Hang zum Theater” (III) [“An Unfortunate Propensity for Theater”], the *Magazin*’s index lists articles such as “Volksaberglauben” (VI) [“Folk Superstition”], “Ein Kindermörder aus Lebensüberdruß” (II) [“Child Murderer out of Taedium Vitae”], or “Vermischte Gedanken über Denkkraft und Sprache” (V) [“Various Thoughts on Mental Capacity and Language”].⁶⁶ The parallels between these two journals with regard to their eclectic topic choice as well as a loose structure cannot be denied.⁶⁷ The objective to further science and knowledge in the discipline of psychology is also an element both journals share. In addition, Unzer as well as Moritz do something quite unheard of at

⁶³Reiber 98.

⁶⁴Gailus 78.

⁶⁵All references from Johann August Unzer, *Der Arzt. Eine medicinische Wochenschrift* ([n.d.]: G.C. Wittwe, 1759-64).

⁶⁶All references from *Gnothi Sauton, oder, Magazin zur Erfahrungsseelenkunde als ein Lesebuch für Gelehrte und Ungelehrte*. Ed. Karl Friedrich Pockels (Lindau: Antiqua-Verlag, 1978).

⁶⁷Admittedly, the *Magazin* has several subdivision of its *Seelenkunde* such as *Seelendiätetik* or *Seelenheilkunde*, yet they are broad and flexible when it comes to the content and structure.

that time: the contributors and readers of their journals are meant to include laymen in addition to the experts. According to Reiber, Unzer required an “Allgemeinverständlichkeit” [“popularity”].⁶⁸ Consequently, “gelehrte Sprache” [“academic language”] has to make way for a language that is marked by “kultivierter Natürlichkeit” [“sophisticated naturalness”] as well as one that was free of “barocker Schwulst” [“baroque pompousness”] and “bloß logisch und grammatisch korrekten Sprechweise eines Kathederphilosophen” [“merely logically and grammatically correct mode of speaking of a conservative philosopher”].⁶⁹ This attitude changed the discourse sustainably and helped blaze the trail for Moritz’s *Magazin*.

Combining lay and expert opinion turned out to be fruitful, yet it did not make the debate revolving around the imagination any smoother. Along with rising sales numbers of the *Magazin*, the interest in this debate also grew, and different approaches to the issue of imagination came into being. This topic was as popular as it was contentious. The debate on imagination produced almost as many standpoints as there were scholars and the *Magazin* was not exempt from that. Despite its generally positive attitudes towards the discourse, the *Magazin* did not propagate an exclusively positive notion of the imagination. In fact, a number of contributions made it their objective to refute reports on divinations and premonitions. Furthermore, a look at the two main editors of the *Magazin*, Moritz himself and Carl Friedrich Pockels, reveals that the approaches and goals of these two scholars could not be more different. Volume VI delivers two examples: In “Beurtheilung einiger Fälle von vermeinten Ahndungen” as

⁶⁸Reiber 37.

⁶⁹Reiber 37.

well as in “Psychologische Bemerkungen über Träume und Nachtwandler,” an author calling himself P. evaluates cases of divination and visionary dreams only to conclude that:

Leute, denen die Aufklärung des menschlichen Verstandes am Herzen liegt, und was sollte uns allen mehr am Herzen liegen! sollten daher Beispiele von vermeinten Meinungen nicht in öffentlichen Blättern, ohne genaue psychologische Untersuchungen jener Fälle, bekannt machen. (MZE VI. 2. 71)

[People who are invested in throwing light into the human mind—and what should be more important to us!—should refrain from publishing examples of alleged opinions without a previous thorough psychological scrutiny of these cases in popular periodicals.]

In a different article, the same author notices “welch eine erstaunliche Gewalt eine erhizte und erschrobene Phantasie über uns, aber vornehmlich über schwärmerische Weiber, bekommen kann, [“what an astonishing power a heated and eccentric fantasy can have over us, but especially over enthusiastic women”] for it is the female imagination that “nach dem Zeugnis aller Psychologen und aller Zeiten, der größten Ausschweifungen fähig [ist]” [according to all psychologists and all times is capable of the greatest excesses“].⁷⁰ In other words, our active imagination is a force not to be trusted. Its connotation with steamy fancies, passion, and desire does not deserve a place in print culture because, P. insinuates, these reports are nothing more than overheated

⁷⁰See respectively MZE III.1.30 and MZE III.3.148.

old wives tales. Taking for granted that the author called P. is Pockels himself, one cannot but wonder why despite the obviously critical attitude towards a buoyant fantasy the *Magazin* published numerous articles describing visions and prophecies in a very positive way without rebutting or disputing. Interestingly, Pockels was the sole editor of the fifth volume, which was published during Moritz's journey through Italy and has become famous for its treatises on dreams and visions. Moritz's harsh critique of Pockel's attempts to dismantle the case studies dealing with divination or clairvoyance offers an explanation. Moritz dismisses Pockels's statements as moralizing and thus neither scientific nor on par with the *Magazin's* objectives and offers criticism on level of both content and form. According to Moritz, it is not the *Magazin's* goal to instruct and moralize, but rather to simply present and illustrate. The question is not why something occurs, Moritz goes on to say, but rather to describe how it happens.⁷¹ The interpretation and conclusion is left to the reader, not the writer. For Moritz, the production and consumption of fictionalized psycho-medicine have to be guaranteed in the newly shaped case study as this is the main means to have both the reader and the writer put their imagination to proper use.

Though Moritz's determination not to scrutinize the causalities of the case studies in question led to a falling out between him and Pockels, the following analysis of three case studies will ask a set of questions that will help foreground the changes Moritz made with regard to the content as well as the form of the case study. Why do such a great number of case studies deal with phenomena that are so hard to reconcile with traditional science? In the Age of Reason, Pockels was certainly not the only scholar to

⁷¹MZE VII.3.194.

suspect a certain intellectual and emotional lability behind reports narrating people's visions of the afterlife, their general ability to foresee the future, or intuitions healing long-term patients. And yet, during Pockels's editorial work and thereafter, such reports kept flooding the pages of the *Magazin*. Furthermore, why did lay people and experts alike devote so much attention to topics that nowadays strike us as an esoteric, new age interests rather than the subject matter of psychology proper? More importantly, however, the following analysis will ask why Pockels's attempts to unmask these reports as frauds violated the objectives Moritz set for his *Magazin* and explore what this means for Moritz's understanding of the imagination. As I claim, imaginative faculties are the key element in Moritz's attempts to bypass all misjudgment and prejudice in order to advance progress. In this sense, in an analysis of a selection of case studies, I shall address these questions in order to demonstrate that Moritz's strong reaction to Pockels's statements goes hand in hand with his devotion to complete elucidation of even the most obscure psychological processes.⁷²

Tapping the Unconscious – Three Examples

Even though the importance of creative imagination is the common ground the three following case studies share, all of them unfold their narrative from a distinctive perspective. This section of the chapter briefly sketches out each of the three case studies before engaging in an analysis of the importance of the creative imagination. Thus, the project provides a view as encompassing as possible on the renegotiations of the concept of the creative imagination that took place in Moritz's *Magazin*.

⁷²MZE V.3.195-204.

In a letter to a friend and fellow physician, a certain *Herr Doktor J... aus Königsberg*, Marcus Herz tells of a nearly fatal disease he himself suffered from, in the course of which his fantasy kept him “in einer ganz andren Welt, in einem ganz andren Zusammenhange der Dinge” [“in an entirely different world, in an entirely different context’].⁷³ In addition to high fever, frenzy, and insomnia alternating with nightmarish, feverish dreams, Herz’s fantasy also summons up his friends and acquaintances. They walk up and down the room, and in his vision Herz follows them only to find himself

in grossen erleuchteten Zimmern zwischen den Wänden, wo [er] die tiefsten und verborgensten Familiengeheimnisse, die in der Oberwelt jeder Mensch in der innersten Kammer seines Herzens vergraben hält, erfuhr (MZE I.2.133).

[in a big illuminated room between the walls, where [he] learned about the most hidden and veiled family secrets, which everyone in the world of the living keeps buried in the innermost chamber of his heart.]

Herz tells his wife about his findings immediately after the experience in such a coherent and logical manner that she cannot but take it for a true story that her husband must have known all along. Hand in hand with these revelations and dreams go prescriptions for certain treatments Herz himself makes, which the people around him—and in hindsight Herz himself—take for a mere frenzy, a rage caused by his high fever. Once recuperated, Herz cannot remember why he had himself drunk vermouth all day long. However outrageous he later deems his unconscious orders and prescriptions, one such fantasy

⁷³MZE I.2.121.

triggered his ultimate convalescence. Following his urge to have a “Kutsch und Pferde” [“coach and horses”] take him from *Friedrichstrasse*, where he believes to abide, to his “Lesestube” [“reading parlor”] Herz’s family organizes the required move from his *Arbeitszimmer* [“study”], where he had been kept since the beginning of his disease, to his reading parlor, where Herz expects to stay calm and recover soon. After being brought to his reading room, Herz falls “zum größten Erstaunen aller” [“to everybody’s greatest astonishment”] in a “sanfte[n], ruhige[n] Schlaf” [“gentle, calm slumber”].⁷⁴ At his awakening, Herz notices that “weg war meine Krankheit, da mein völliges Bewußtseyn.” [“gone was his sickness, present was his whole consciousness”]. Narrating these events in the letter to his friend, Herz reflects that “es war Methode in meiner Tollheit” [“there was a method in his madness”], just as he hopes that his friend as a physician “einigen Nutzen daraus schöpfen [kann]” [“can benefit from that”].⁷⁵ Herz further concludes that the severity of the disease he suffered hit the laws of his soul right at their core, thus enabling the soul to see and understand things

die dem flüchtigen Auge zwar unkenntlich scheinen, den forschenden bewaffneten aber in ihrer völligen Deutlichkeit sich darstellen. ... In der ausschweifendsten Raserei der Fieberhitze, in dem höchsten Grad der Trunkenheit, giebt es so wenig bei den Seelenwirkungen etwas regelloses als in der Newtonischen Seele (MZE I.2.134.).

⁷⁴MZE I.2.133.

⁷⁵MZE I.2.129.

[Which seem unrecognizable to the superficial eye, but reveal themselves most graphically to exploring and equipped one. ... In the excessive frenzy of the feverish heat, in the highest degree of inebriety, there is just as little randomness as there is the Newtonian soul.]

In other words, roughly a century before Freud's discovery of the unconscious, Herz appears to intuit its existence. At the same time, Herz acknowledges the fact that tapping the unconscious is essential in order to gain a clearer consciousness. Thus, he challenges his contemporaries' efforts to understand psychology in terms of *Physiologisierung*. This example shows that spiritual forces, such as the imagination, were deemed necessary for a patient to heal.

The second case study is an anonymous contribution published in the first book of the fifth volume. In this case study, with the title "A Peculiar Dream" ("Ein sonderbarer Traum"), the anonymous author retells a tripartite lucid dream that a certain Baron von Seckendorff—a historical person—had in 1785. In this dream, Baron von Seckendorff encounters a completely inconspicuous man. This man offers the Baron to dream a dream of his choice with regard to his past and future life. The Baron chooses to dream about his past, and his imaginary journey begins with the Baron himself at the age of three. He witnesses his fellow students and teachers, but soon afterward he finds himself in bed with a bygone love of his. At her feet a curtain is lifted and he sees a place that is crowded with transfigured (*verklärt*) and blissful people.⁷⁶ He wakes up only to fall asleep again soon after. In the second dream, he meets the same man again. And again, he asks the Baron if he wanted to dream about any other of his friends and

⁷⁶MZE V.1.47.

acquaintances. As the Baron affirms this wish, he sees a number of friends dead and alive, happy and unhappy. He wakes up and goes to sleep again. In the third part of his dream, the Baron reflects on the previous two parts and ultimately composes a poem on the positive effects of the imagination. In his poem, von Seckendorff praises what the imagination can do for people, namely: infuse them with energy, alleviate our fate, inspire and enlighten us, and most importantly, clarify things we do not understand. In the last lines of his poem, Seckendorff implores his imagination not to abandon him and promises to follow “her” (“ihr”) at day and night as well as in death (“wachen, träumend”/“Auch im Tode folg ich dir”). Seckendorff’s enthusiasm for the faculties of creative imagination support the fact that despite Haller’s overshadowing presence in eighteenth-century psychology, materialization was not for all scholars a feasible path. The content of this case study portrays graphically how the case study changed under Moritz’s influence.

The third case study represents numerous other contributions of the same or similar kind published in nearly every single one of the *Magazin*’s issues and hotly debated in numerous ensuing letters and amendments submitted by readers and editors of the *Magazin* alike. The question whether dreams can foretell the future appears to lie at the core of the abilities ascribed to the creative imagination and is supported through many pieces of “evidence” by some, while vigorously contested by others. Herr Dr. D. Knappe is the author of a case study of the affirmative type, published in the first volume of the *Magazin* with the title “Hat die Seele ein Vermögen, künftige Dinge vorher zu sehen?” [“Is the Soul Capable of Foreseeing Future Things”].⁷⁷ What prompts the

⁷⁷MZE I.1.54-64.

contributor to tell his story is the fact we do not know “ob es nicht, bisher noch unbekannte und ungenutzte Seelenfähigkeiten geben mag; die eben dadurch ihre allgemeine Wirksamkeit verloren haben, weil sie zu wenig gebraucht worden sind” [“whether there are or aren’t psychic faculties still unknown to us, which have lost their general impact because they were used too rarely”].⁷⁸ As his contribution shows, paying attention to his soul’s unknown and untapped skills definitely paid off for him as the dream he narrates foreshadows a lottery win. In this dream, the routine and events of that lucky day are conveyed to Knappe in the same manner as the winning lottery numbers that indeed end up being drawn three days later. There is no discrepancy between the events in his dream and those Knappe experiences on his winning day. Speaking to those readers of the *Magazin* who he expects will be inclined to understand this episode as a singular lucky event, Knappe delivers two further similar cases he himself experienced. Having told all three stories, Knappe concludes that he is sufficiently convinced “daß es nicht selten Träume giebt, an deren Entstehung und Daseyn der Körper, als Körper, keinen Theil hat, und zu diesen gehören, ..., die drei angeführten Beispiele” [“that oftentimes there dreams whose creation and existence do not originate in the body per se, and the three mentioned examples are such dreams”].⁷⁹ Knappe’s statement once again stresses on the one hand the incomprehensible force that the creative imagination represents, and the urge to explore this force on the other.

⁷⁸MZE I.1.54.

⁷⁹MZE I.1.61.

Creative Imagination—Moritz's Universal Remedy?

Physiological healing and the disclosure of future events here as well as in the hereafter were a phenomenon frequently discussed in eighteenth-century psychological magazines. Given the fact that these topics were discussed in a journal devoted to fathom the depths of science, they may indeed appear somewhat esoteric, almost irrational. For today's scholarship, reports such as the three selected case studies most likely would have been considered too vague, unreliable, insupportable—in short, not scientific enough. Yet in the context of scientific discourse at that time, and especially in the framework of Moritz's *Magazin zur Erfahrungsseelenkunde*, these case studies are embedded in a profound rationale that is based on a set of scientific laws and rules valid at that time, at a time when, as we learn from Michel Foucault, the institutionalization of medicine is in full bloom and science is meant to further the progress of humankind.⁸⁰ By choosing the three case studies for publication in his *Magazin*, Moritz evidently underlines his ambitions to renegotiate the traditional case study on the level of its content and form, and created thus, as I argue, a new literary genre. This new genre draws on the unlimited depths of the unconscious mediated by the creative imagination and functions for Moritz as a safeguard securing the perpetual dialogue with science and progress. In light of Seckendorff's dream and his ensuing poem, the path to Enlightenment appears to be paved with creative imagination. In other words, we are to pay attention to the side in us that is opposed to reason and clarity. We are to embark onto the journey that leads us into a world that consists of illusion ("Täuschung"),

⁸⁰On more detailed overviews on the development of institutionalization, see: Michel Foucault, *The Birth of the Clinic. An Archaeology of Medical Perception* (New York, Pantheon Books, 1973).

deception (“Blendwerk”), and magic images (“Zauberbilder”).⁸¹ Moritz’s *Magazin* repeatedly publishes case studies which all document a certain inadequacy of the dominant model of medicine and science. These case studies call for a reevaluation of the objectives not only for the scientific discourse in the late eighteenth century, but more importantly for the goals of the Enlightenment era. The critique that psychological and medical case studies at that time voice cannot be denied. That is not only due to the content of the case studies, but also to the sheer number of such publications. In the following paragraphs I first lay out the rationale behind Moritz’s notion of the creative imagination and its purpose. I then show how this recalibrated understanding of the imagination pertains to the changes of the Enlightenment project, that I discerned as a constitutive elements of Moritz’s cause.

In all three selected case studies dreams and the creative imagination go hand in hand. In fact, it may occur tempting to explain this correlation in terms of a sort of mental cinema that screens the most incredible contents every time we fall asleep. Be it as a scientific, psychoanalytic phenomenon or as an esoteric, spiritual experience, they are the result and proof of our creativity and they play a decisive role in Moritz’s reevaluation. The soul plays a double role in this paradigm as both the seat of our imaginative faculties and as the mediator between the world within and the world without. The soul is the only one to operate in both worlds, the internal and the external. It is the perfect mediator, a translator so to speak, that taps the cache of knowledge stored in the unconscious parts of our mind. In dreams the soul can visualize and manifest relevant information. What Marcus Herz’s case study portrays is also discussed

⁸¹MZE V.1.46-51.

in Salomon Maimon's 1792 article "Über den Plan des Magazins zur Erfahrungsseelenkunde," Maimon states that

Die Therapie in der Seelenarzeneikunde ist auch von der Körperarzeneikunde sehr verschieden. In dieser kömmt man der Krankheit durch äußere Mittel zu Hülfe, deren Wirkung nach allgemeinen Gesetzen der Erfahrung bekannt ist. ... In der Seelenarzeneikunde hingegen können wir uns keiner äußern Mittel bedienen, sondern, so wie die Ursache der Krankheit in der Seele selbst, so müssen auch die Mittel dawider in ihr selbst gesucht werden (MZE IX.1.17).

[Medical treatment in the psychological pharmacology is very different from that in the physiological pharmacology. In the latter one seeks to alleviate the symptoms through external means, whose impact is widely known according to the general laws of experience. ... In the former however, there are no external means to apply, but rather, just as the cause for the disease [lies] in the soul per se, so too, the therapeutics have to be sought in the very nature of the psychological disease.]

Herz's soul does exactly this as it seeks an individualized, tailor-made remedy for his disastrous disease. Though the ways of seeking healing as well as the ultimate remedy may strike the bystanders as incomprehensible, the case studies claim that it is through our active imagination that the human soul can communicate solutions and answers to our questions and problems. It is not until Herz's fantasy is put into action that his disease comes to an end. Seckendorff is given a chance to come to terms with his past as

well as prepare for the future in the hereafter, and improve the quality of his remaining time here. Knape's soul takes him even a step further and, though in a dream, reveals his upcoming fortune in a detailed one-to-one account of the events. All selected case studies thus document a paradox; the soul's imaginative faculties are the clearest during our dreams and reveries. These faculties, though, carry this clarity into the consciousness when we are awake and thus complete our knowledge in order to have a most thorough understanding of and solution to our situation.

The laws of the imagination mapped out in Moritz's *Magazin* define dreaming as essential to the process of coming to terms with any sort of emergency situation. In the moments of his initially feverish dreams Herz says he felt as though "in meinem Gehirn ... sich eine Erleuchtung von vielen tausend Lampen [befand]" ["in brain experienced an illumination of many thousands of lamps"].⁸² On one level, the allusion to many thousands lamps is a clear indicator of the fever heat his body experienced at that time. Yet this statement also relates to the sort of clarity that, according to the case studies, cannot be experienced only in sleep or unconsciousness. After all, he uses the term *Erleuchtung*.⁸³ While for the bystanders the patients' (and dreamers') fantasies are incomprehensible, during the dreams the dreamers understand and follow the dream's internal logic. The suppression of the outside world is decisive for a successful conclusion of the episode. All three examples occurred in dreams, and if we are to accord credibility to numerous essays and treatises on the importance of dreams and imagination, this is no coincidence. The conclusion that Knape draws from his story is

⁸² MZE I.1.128.

⁸³ *Erleuchtung* has many possible translations, for instance: epiphany, enlightenment, inspiration, but also lighting (as provided by candles or lamps).

“daß es nicht selten Träume giebt, an deren Entstehung und Daseyn der Körper als Körper keinen Theil hat” [“that note rarely there are dreams, whose coming into being is not induced by the body per se”].⁸⁴ What he suggests is the existence of a higher spiritual force that holds a greater understanding of the human being than that we ourselves could ever have. Evidently, the realms that were solely accessible through dreams were a field that was waiting to be explored by science. Dreaming, consequently, is one possible mode of getting in touch with this force.

Though the majority of contributors do not go as far as Knappe, their contributions nonetheless are extremely important to understanding the imagination paradigm and its revision around 1800 as they all foreground how important unconscious knowledge is for the progress of the Enlightenment and beyond. In all ten volumes of Moritz’s *Magazin* numerous contributions discuss the role and significance of dreams within the discourse on the imagination. Despite their eclectic nature, the observations illustrated in the revisions of the *Magazin* by all three editors Karl Phillip Moritz, Karl Friedrich Pockels, and Salomon Maimon make a valuable contribution to this discourse. The connection between dreams and imagination is arguably an obvious one. Yet many case studies disclose the reasons why dreams are to be favored over daydreams, visions, or reveries, in other words basically all other states in which we are not entirely conscious. Maimon, for example, observes that though “[d]er Traum ... ein Mittelzustand zwischen Schlafen und Wachen [ist], worin der Körper die durch den Schlaf verlorne Spannung wieder zu erlangen, und empfindungsfähig zu seyn anfängt” [“the dream [was] an intermediary condition between sleeping and waking, in which the body begins to regain

⁸⁴MZE I.1.61.

the lost tension it lost in sleep and its capacity of feeling again”], it is this capacity to feel that plays the extraordinary role in the model of the imagination the *Magazin* implies.⁸⁵ The sort of feeling, however, that we experience while dreaming differs considerably from all other kinds of feeling in all other states of consciousness.

Maimon observes that “[d]ie Association ... im Traume und vorzüglich im Nachtwandeln nicht nur stärker [ist], sondern auch vollständiger als im wachenden Zustande” [“the association was not only stronger in states of dream and somnambulism in particular, but also more complete than in the waking state”].⁸⁶ What Maimon means by *Association* is reasoning, extrapolating, and especially, the ability of filling the gaps, “die Reihen füllen,” with bits and pieces of knowledge that are inaccessible while conscious and awake.⁸⁷ Consequently, Maimon implies that, in analogy to the previously described case studies, it is during unconsciousness that we can obtain the greatest possible access to, and clarity of, the world around us. In a way, the consciousness that we gain in states of unconsciousness by far supersedes our consciousness in waking states. Maimon leaves his intriguing statements as mere observations. Looking for a conclusive body of evidence for his theses or a profound rationale leading up to his postulations unfortunately remains largely a futile endeavor. Although the significance of feeling in dreams is very pronounced, it remains unexplained, which given the form and goals of the *Magazin*, does not pose a problem.

⁸⁵MZE IX.1.58.

⁸⁶MZE IX.1.60.

⁸⁷According to Maimon, the dreamer’s mental completing the gaps is concomitant to the sleepwalkers ability to complete “sein Geschäft weit sichrer, richtiger und geschwinder, als im wachenenden Zustande” (MZE IX.1.61).

On the contrary, it leaves the interpretation to the reader and provides thus an opportunity for an independent dealing with the claims made.

Moritz's and Pockels' amendments in volumes VI and V respectively can come to the rescue and shed some light on this matter. In his attempt to elucidate episodes of divination logically, Pockels delivers a possible explanation why reasoning indeed is stronger when dreaming or sleepwalking.⁸⁸ Pockels begins his revisions with the following statement,

Nicht nur unwissende und gemeine Leute, welche nie über die Natur nachgedacht haben, und jedes sonderbare Phänomen derselben höhern Wesen ausser uns zu zu schreiben sich geneigt fühlen; sondern selbst Leute von Kopf und Geschmack, Philosophen von Profession, -- die doch billig an einem Ahndungsvermögen zweifeln müßten, ..., lassen sich den Glauben daran nicht nehmen. (MZE V.1.7)

[Not only ignorant and common people, those who never thought about nature, and are inclined to assign every peculiar phenomenon to a power higher than us, but also even intelligent and smart people, philosophers by profession,--those who ought to doubt premonitions,..., do not abandon their belief in it [higher power].]

In this way Pockels sets out to disprove all of the contributions made to this topic in the *Magazin* that he edits. For Pockels' episodes such as divination and spiritually induced healing, say more about those who believe in such occurrences than the rationale of

⁸⁸MZE V.1.7.

these occurrences themselves. In other words, according to Pockels, there are no supernatural forces at work, but rather superstition and lack of reason.⁸⁹ In a treatise titled “Psychologische Bemerkungen über Träume und Nachtwandler,” Pockels once more emphasizes why dreams and visions are no adequate sources for the promotion of scientific progress in any discipline.⁹⁰ He criticizes that

[d]ie Seele während des Traumes nicht in jedem Moment die Kraft behält, über die Causalverbindung der Begriffe nachzudenken, und ein jedes Prädicat in seine rechte Stelle zu setzen, ferner daß sie aus einer offenbaren im Traum erfolgten Schwäche ... der *Erinnerungskraft* Vergangenes, Gegenwärtiges und Zukünftiges miteinander vermischt. (MZE VI.3.236)

[the soul does not retain its capability to contemplate the causal connections between the concepts, and to assign each attribute its right place, not to mention that, due to a weakness resulting from dreaming, the soul conflates the past, the present, and the future.]

⁸⁹MZE V.1.9. “Lassen sich die meisten Ahnungen sehr natürlich und psychologisch erklären, ohne daß man jenes Vermögen, oder wohl gar Einwirkungen höherer Wesen anzunehmen nöthig hat.”

MZE V.1.11. “So kann und darf Alles, was Ahnung, Traum, Vision, Weissagung heißt, vor dem Richtersthule der reinen Vernunft keinen Werth behalten.”

⁹⁰MZE VI.3.232-41. Talking about a young melancholic mother who allegedly foresaw her own untimely death, Pockels concludes that it was her own death wish that was father to the thought. Extrapolating from her surrounding at that time, Pockels continues, this woman was likely to have assumed her subsequent death in childbirth, an idea that Pockels sees as constitutive of her entire premonition. In his second analysis of another presentiment of death, this time that of a young man, who, while standing at his brother’s grave, suddenly knows he is going to die within few weeks’ time.⁹⁰ The explanation links this occurrence to the young man’s personal death wish due to his brother’s untimely death and his subsequent preoccupation with this topic. All of Pockels’s alleged arguments against a scientific provability of seemingly supernatural events stress the impact of external circumstances on human fantasy. According to Pockels, once the major concern of the “patient“ is identified it becomes obvious that it was not a glimpse into their inevitable future that their soul allowed them to have, but rather a combination of the external circumstances and their own wish.

Accordingly, the exquisite ability to complete the gaps highlighted earlier by Maimon, is here merely a travesty of reality. The soul and the imagination do not discern causalities that permeate quotidian life because these faculties cannot “über den Zusammenhang Ihrer Ideen und ihrer Folgen auf einander...nachdenken.”⁹¹ While dreaming we are in the state of an

auffallende Gleichgültigkeit ... gegen die uns sonst liebsten moralischen Principien. Mangel an Scham, wilde Affecten, Verachtung religiöser Gegenstände, Blasphemien, und andre abscheuliche Gedanken und Empfindungen, die uns im Wachen nicht beunruhigen, bemerken auch die vortrefflichsten Menschen an sich, wenn sie träumen. (MZE VI.3.238)

[even the most noble of character among us, notice in their dreams a striking indifference ... towards those moral principles that we love otherwise [as well as] a lack of shame, wild affects, scorn for religious subjects, blasphemies, and other despicable feelings, which do not pertain to us when awake.]

In other words, in dreams the human imagination thinks in entirely new and different categories. In dreams and visions, devoid of any sort of logic, value, or structure, our imagination generates worlds and suggests answers that lack any relation to our reality. It is our willingness to believe in such things as supernatural, coming from a higher, perhaps divine, source.

What Pockels identifies as a problem in human understanding of allegedly supernatural phenomena and an obstacle in the path of science, Maimon and Moritz

⁹¹MZE VI.3.237.

regard as a benefit. Vindicating their standpoint, all three scholars, foreground the importance of external influences. In addition to Maimon's treatise on the ability to fill the gaps of knowledge by the means of dreams, Moritz takes a clear and harsh stand against Pockels' interpretation of this matter, even though their approaches in this respect could not be more divergent. Moritz complains that "[d]er zu schnelle Ausruf,...: *das läßt sich ja ganz natürlich erklären!* ist immer schon verdächtig, weil der Erklärer seiner Sache zu gewiß ist, und fest zu glauben scheint, daß seinem alleserforschenden schnellen Blick kein wichtiger Umstand entgehen könne" ["the exclamation made too quickly,...: This can be explained naturally! has always been suspicious, because the one that explains is too certain of his knowledge, and seems to firmly believe that his all permeating fast gaze can grasp everything"].⁹² From Moritz's point of view, Pockels fell prey to exactly the external influences he criticized in his own essays and revisions. Societal and personal norms and values which form a person's understanding and perception of the surrounding world are a crucial element in this debate. Moritz further continues, "Was geht den Psychologen, als Psychologen irgend ein einreißender Glaube an? wozu will er irgend einen einreißenden Glauben beschämen?" ["why is a crumbling belief the business of the psychologist as a psychologist? Why does he want to shame any such crumbling belief?"].⁹³ Following Moritz's line of argument, in order to pursue true scientific progress the scholar under all circumstances must abandon all acquired thought structures and categories because in contrast to Pockels's conviction instead of logic and rationality they generate a biased perception. Therefore, cases as Knappe's,

⁹²MZE VII.3.195.

⁹³MZE VII.3.196.

Herz's, and Seckendorff's do not serve as scapegoats to pinpoint regression into superstition. Rather, they are to be taken at face value as they help us think in and of different structures. Though Moritz's statements were neither written nor published in an attempt to defend active—or creative—imagination, they provide elucidate why the concept of active imagination played such a significant role in his philosophy and science. Hiding behind unconscious prejudices and fossilized thought patterns results—like superstition—in superficial conclusions and beliefs. Moritz sees this as a threat to his quest for truth and Enlightenment and the only way to resolve it is by indulging in a quest for truth “um ihrer selbst willen” [“for its own sake”], by making creative imagination an invaluable asset.⁹⁴

Finding the truth for its own sake, as Moritz puts it, poses a challenge to most scholars even though, or perhaps because, it demands from them the greatest possible devotion to one of Enlightenment's most important values: impartiality in the strictest sense of the word. What at first does not sound all too difficult--for scholars like Pockels most likely did not think of themselves as anything but Enlightenment philosophers--turns out to be a goal that can only be reached by the means of a complete reconsideration of the ways and methods used up to this point. Ultimately, Moritz's criticism suggests an inversion of the methods employed thus far and the general understanding of them. If extrapolation and elimination are fallible due to stubborn and oftentimes unconscious bias established by society, then what is left for Moritz is turning to alternative ways of advancing progress.

The case studies by Herz, Knappe, and Seckendorff all illustrate that entering into the worlds of dreams can provide the necessary impartiality needed for true scientific

⁹⁴MZE VII.3.195.

progress, though the chosen path may appear astonishing and incomprehensible at first.

Herz's case illustrates Moritz's demand in a graphic way: his family and physician followed for once the dictates of his imagination and he recovers miraculously.

Seckendorff enters the world of his dreams as though it was the most natural and rational thing, and he is rewarded with a glimpse into the whereabouts of his beloved and a reassurance that there is life after death, and as far as Moritz's approach is concerned, there is no reason to question Seckendorff's account. Knape sees clearly the lucky lottery numbers that bestow the lottery win upon him and being convinced of the truthfulness of his divinations he follows his nightly visions earnestly whenever they occur. As Moritz mentioned, it is not important whether one is inclined to take these episodes at face value. Yet it is important how they occur and what they do for the people involved. In most cases, dreams bring about a turn of the ride for the better. Listening to the whispering of the soul pays off as it may not only lead us to the answers we seek, but also to a greater understanding of how our world operates.

Moritz's New Genre—The Case Study As An Imaginative Safeguard

The question arises whether these case studies call for a comeback of a mystified and enchanted past or even a return to a folkloristic naturopathy. The question must be answered in the negative. At first glance, Moritz's position in this debate seemingly abandons scientific medicine for the sake of a creative imagination that heals all of our woes and thus undermines the idea of scientific progress. Yet Moritz's chosen approach proves that, for him, the scientific project at that time had not gone far enough. His critique addresses two facts: first, the debates on progress only included the intellectual elite, and second, even this intellectual elite was not immune to bias and fossilized

thinking patterns. For after the “invention” of the organ of the imagination medical science hoped itself to be close to finally understanding the mysteries revolving around the human soul, of which the imagination is a constitutive part. Moritz’s paradigm contradicts the process of *Physiologisierung* represented by Haller, for example. Evidently, science will not be able to comprehend anything in its fullest extent as long as it focuses on the materialist aspects of the body. In his essay “Science and the Discovery of the Imagination in Enlightened England,” George S. Rousseau contends that medical science “was tearing God from his seat and creating a new kind of deity.”⁹⁵ Rousseau calls this deity “a Godhead of the machine” and I describe it as the desire to make the greatest mysteries physically, mathematically, in the end rationally explicable. These objectives would have been also in agreement with those Moritz stated in the preface to the first volume of his *Magazin*. And yet, the corpus of documents that Moritz published appears to be at complete odds with the laws of science, for it is the most mysterious part of the human being, the human imagination with its seat in the human soul, that takes us down the path physical science apparently never could.⁹⁶ For how can taking phenomena such as divination and clairvoyance at face value advance the progress of science? Embracing such phenomena must have appeared regressive for some scholars at that time. For Moritz, however, turning scientific attention towards precisely these phenomena is the only way that can bring light, Enlightenment, to all citizens in

⁹⁵G.S. Rousseau, *Framing and Imagining Disease in Cultural History* (New York: Palgrave Macmillan, 2003).

⁹⁶For after dethroning imagination from its spiritual and divine status, after putting it in line with all other common physiological diseases, science, and particularly medicine, in German speaking lands around 1800 appears to have crowned itself the new deity. Even today, more than 200 years later, the winged word “Gods in white” (*Götter in weiss*) for physicians is still used and the doctor’s illegible handwriting is considered a marker of the medical guild.

Germany in the most complete and fulfilling way. For it is not unless we have explored the most mysterious of our organs, the soul along with its mouthpiece, the imagination, that we can truly know and understand ourselves and become entirely self-responsible and mature. As all the examples laid out in this chapter show, according to Moritz's rationale, the suppression of as many external influences as possible is key to the clarity of mind that is desirable in furthering progress because these external influences are an obstacle to an unbiased perception. Moritz comes to understand societal norms and values, thinking patterns, and personal opinions as an undesirable filter that does not allow for an unprejudiced apprehension of the world around us. His collection of case studies as well as his own observations in the revisions documents what James Engell outlines in his monograph *The Creative Imagination*: "The whole question of knowledge and values had moved from outside the self to inside the self."⁹⁷ Indeed, knowing oneself carries for Moritz sufficient significance to make it the title of his *Magazin*. Yet in contrast to the numerous literary scholars who regard Moritz's motto *Know Thyself* as a synonym for merely policing and disciplining one's own thoughts, creating thus a Foucauldian "individual as a describable, analysable object,"⁹⁸ I contend that reflection and observation of oneself and the neighbors in a conscious state of mind was not what Moritz solely had in mind: such an analysis employs biased and outdated methods of perceiving and thinking. In order to achieve his proclaimed goal to fathom out the depths of science, Moritz had to break new ground. In the case of medicine and psychology this

⁹⁷James Engell, *The Creative Imagination. From Enlightenment to Romanticism* (Cambridge, Mass. : Harvard University Press, 1981) 98.

⁹⁸Foucault in Gailus 69.

new ground is the sub- and unconscious realms that the human minds shelters and that are meant to be expressed by the means of his newly recreated case study. Putting them to use hold for Moritz evidently more benefits than disadvantages and risks. To be sure, exploring these realms posed not an easy task in the understanding of imagination in the last decades of the eighteenth century. Its reliance on a dark, unknown, and dangerous force alarmed many scholars who did not grow weary of warning the general public of “Grillenhaftigkeit” [“eccentricity”] and “Schwärmerei” [“enthusiasm”] two of the most common side effects of a buoyant imagination.⁹⁹ Against the background of the eighteenth-century mainstream, Moritz’s cause to redeem creative imagination in order to employ the unconscious for advancing Enlightenment progress stands out all the more as a radical step.

In his “Science and the Discovery of the Imagination in Enlightened England,” Rousseau argues in favor of a revolt among the poets of the Romanticism that took place due to unfulfilled promises ... [and] the inability of science to formulate laws of organic relationship between the imagination (healthy or diseased) and the animal spirits; that body of physical laws which, if they had been satisfactorily formulated, may have permitted man to be free once again – free in health and free in madness, free as the spirit had been in the Renaissance. (99)

⁹⁹In fact, the *Magazin* itself published several articles in which *Grillenhaftigkeit* and *Schwärmerei* were both the successive results of an unbalanced imagination. A nonreflective absorption of the fantasies generated by the imagination, for instance, led to such an imbalance. See for example, “Gemüthsgeschichte Christian Philipp Schönfelds, eines spanischen Webers in Berlin,” or “Aus einem Tagebuche,” both published in the first book of the first volume in Moritz’s *Magazin*.

No doubt, liberating the imagination was constitutive of the Romantic project. However, as I believe, the revolt that Rousseau affiliates with the poets of the Romantic era had already taken place in Moritz's *Magazin's* in the late eighteenth century in the framework of the Enlightenment. Though not subversive enough to call it revolutionary, Moritz's attempts to renegotiate the understanding of imagination, and thus successively, the general ideas of science, medicine, psychology, and ultimately epistemology, were no less radical. Moritz's revisiting of the creative imagination was also far more than simply "the desire for compromise" between the two main currents, the process of materialization and that of spiritualization, which Catherine Minter diagnoses in the discourse on imagination in eighteenth-century Germany.¹⁰⁰ Moritz's cause can perhaps be best described as soft and benevolent in its execution, yet radical in its rationale. Advancing progress was certainly a crucial motivation behind Moritz's cause. Yet he was not satisfied with traditional thought patterns which he criticized repeatedly as "superficial."¹⁰¹ For Moritz, superficial meant judging by obvious structures contained within the framework of socially manipulated norms, values, and categories. However, Moritz was aware that judging by these structures was also almost inevitable when conscious and awake. What Moritz strove to convey was the general acceptance of the soul as a part our self that is at least as significant and necessary as the capacities of the ratio used in a conscious state of mind. Moritz's take on this debate contradicts the materialist strand of discourse on imagination. In order to promote his

¹⁰⁰Catherine Minter, *The Mind-Body Problem in German Literature 1770-1830. Wezel, Moritz, and Jean Paul* (Oxford: Clarendon Press, 2002) 163.

¹⁰¹See the argument between Moritz and Pockels above, which centers on the reasons why the *Magazin* publishes what it does and how these publications are to be approached.

own approach to it, Moritz had to use the case study as an essential instrument to achieve his goals.

Many discrepancies between the traditional case study and Moritz's reconceptualization of it are obvious. Probably the most patent difference is that in Moritz's eighteenth-century psychological case study it is not strictly the physician who delivers an enumeration of physical symptoms. Instead, the expert is substituted by a layperson who narrates a history of an illness s/he themselves suffered from, or who reports from hearsay. Naturally, a layperson includes different facts into his or her narrative. Furthermore, though the case study is by far not comparable with a novel, it is still narrated in prose, rather than charts, tables, or bullet points, as was sometimes the case in traditional case studies. The narrativization of illness places the case study for many literary scholars into the no man's land between a novel and a report. Though it was meant to be a scientific report to be taken at face value, its content and style many times exceeded the standards of the scientific community in the eighteenth century and facilitated an inclusion of lay people into the debate on mind-body-issues. It may be tempting to interpret Moritz's motivations as economic strategies to simply promote the popularity and sales numbers of his journal. I suggest, however, that by making the case studies accessible especially to laymen, Moritz helped prevent the existence of a new deity because this new deity, science, no matter how rational it claims to be, comes along with the burden of a new set of mysteries surrounding it. Instead of indoctrinating laypersons with scientific treatises, Moritz's encourages not only lay persons to read his journal, but also to put pen to paper. Seeing contributions authored by lay people had very likely encouraged many a reader to submit his own observations. The significance

of this incentive is not only in inspiring Moritz's readers to make more observations and more field work, but also to engage them in the process of narrating an illness or medical phenomenon in the framework of the case study. It is the case study that generates on the one hand an innovative playground for narrating illness, while it also provides a containment of the concepts and observations described. In between these boundaries the writing individual can unfold his or her fantasy without being restricted by particularities of other genres. Furthermore, despite its narrativization of disease, it urges its authors to analyze and reconsider what they write, thus keeping the balance between the realms of conscious- and unconsciousness. The possibility to share one's experiences and observations without belonging of the intellectual elite brought not only more reports and data to light, but also encouraged more people to write and put their own fantasy to use, which in Moritz's concept is a precious asset that should not be suppressed, but put to productive use, and make them aware of their own imaginative skills.

Giving a voice to non-scientists and entitling them to explore and advance science and medicine through imagination turns out to be one of Moritz's most significant and most radical causes. The propagation and dissemination of progress cannot be restricted to a small number of experts and remain mysterious and opaque to all non-experts because this way the vast majority of people remains unknowing. Non-experts without the entitlement and possibility to explore their imagination remain therefore immature, or "unmündig" to use Kant's term, when it comes to their own life. In other words, the person is not enlightened and the structure of the then prevalent model of medicine and psychology that Moritz strove to redefine supported this lack of

knowledge, personal responsibility and maturity. In this light, bestowing such great power to the imagination means bestowing the full responsibility for and full knowledge about one's life to the patient personally. In this manner, Moritz propagation was instrumental in the pursuit of an elucidation of issues revolving around the soul, its imaginative powers, and its functions. The loose form and content of Moritz's case study that initially may seem to indicate a certain conceptual disorientation turns out to be quintessential to Moritz's project as it guarantees sufficient safe and flexible space to experiment with one's creative imagination.

Conclusion and Outlook

Looking into the unexplored abyss of our own psyche is certainly a radical step to venture in order to further the Enlightenment project. The radical nature of Karl Philipp Moritz's approach, however, reaches far beyond that point. For while many revolts--to use Rousseau's term--may indeed be significant and radical, they only reach a group very restricted in number because philosophical revolts usually only encompass the intellectual and artistic elite. Moritz's ideas unfold their true explosive force against the background of their dissemination: the case study published in a psychological journal. At first sight, a case study does not make the impression of being a particularly subversive kind of genre. Neither is a psychological journal traditionally considered a revolutionary medium. For many literary scholars, the contributions published in psychological journals such as Moritz's *Magazin* helped pave way for the psychological novel.¹⁰² In this chapter I have shown that their true significance lies in the case study's

¹⁰²See, for example, Andreas Gailus, "A Case of Individuality: Karl Philipp Moritz and the Magazine for Empirical Psychology," in *New German Critique*, Winter, 2000:79, 67-105, or Katherine E. Kickel,

contribution to a widest possible dissemination of Moritz's ideas. In addition, it also contributes to a most individual and intimate encounter with the force of fantasy and creative imagination. Without a doubt, considering the popularity and dissemination of the novel in the eighteenth century, it may be tempting to regard the novel, as a genre and medium, to be the most suitable platform to unfold imaginative faculties. The novel supersedes the case study in scope: the quantity of pages and the quality of literacy are only two of the fields of triumph for the novel. And yet, though not discarding the novel entirely, Moritz still embraces the case study over the novel as the preferred medium of dissemination. Literary scholar Alexander Košenina ties Moritz's passion for the case study to his early interest in legal case studies, as published for instance in the *Pitaval*, which Košenina comes to understand as the spark for Moritz's long-lasting admiration for the case study. I, on the other hand, suggest that approaching the matter from a formal point of view can be equally productive as it elicits a more nuanced understanding of the function of the case study and Moritz's entire *Magazin*.¹⁰³ As I have shown, Moritz's rationale is mirrored in two ways: his own statements regarding the creative imagination, and the selection of articles he chose for publication. Neither his own contributions nor those made by others were meant to instruct and indoctrinate the readers of the *Magazin*. Rather, they were meant to showcase the bottomless opportunities that exploring our imagination has to offer. The case study was to become an essential tool for Moritz's endeavor, but had to be renegotiated terms of its content and form.

Novel Notions. Medical Discourse and the Mapping of the Imagination in Eighteenth-Century English Fiction (New York and London: Routledge, 2007).

¹⁰³Košénina 53-61.

Observations and reflections on medical progress as they were presented in the psychological journals mentioned above were meant to unite laymen and experts alike under the umbrella of medical discourse and provide thus a platform that was not only accessible, but also attractive to an unparalleled number of readers and contributors. Case studies were the preferred medium for the propagation of these ideas. In view of the numerous poems and plays that incorporate medicine in one way or another, it may be tempting to think of case studies as yet another art form to play with this popular topic. However, as I have shown, the choice of the genre was not coincidental. The case studies were published in medical and psychological magazines that in the eighteenth century were at the peak of their popularity. As the multiple reprints of these magazines prove, their popularity grew hand in hand with a constantly growing readership and perpetually inspired more readers to not solely passively consume, but to actively explore science themselves and become thus independent thinkers. The new, fully responsible and fully enlightened patient was to be shaped. At the same time, it is also the patient, who is in charge, who is in an equal dialogue with the physician and his surroundings. It is the patient, who unconsciously, feels his or her way out of a disease, a problem, or a state of ignorance. The only condition that Moritz deems necessary to reach the state of full responsibility (“Mündigkeit”) is to unleash what most eighteenth-century thinkers want to see contained: imagination (“Einbildungskraft”). In this sense, the ideas put forth in the numerous case studies whole-heartedly embrace what Kant formulated in his 1784 essay “What is Enlightenment?": “Aufklärung ist der Ausgang des Menschen aus seiner selbstverschuldeten Unmündigkeit. Unmündigkeit ist das Unvermögen sich seines Verstandes ohne Leitung eines anderen zu bedienen”

[“Enlightenment is man's release from his self-incurred tutelage. Tutelage s man's inability to make use of his understanding without direction from another.”] As the following chapters will show, in addition to Karl Philipp Moritz case study collection, novels by Johann Wolfgang von Goethe, F.W.J. Schelling, Jean Paul show that case studies and novels became the preferred medium because both genres guaranteed the widest possible dissemination throughout the general public and a productive utilization of the imagination.

CHAPTER TWO:

METAMORPHOSIS OF UNDERSTANDING: JOHANN WOLFGANG VON GOETHE'S "CONFESSIONS OF THE BEAUTIFUL SOUL" AND THE HEALING FORCE OF DAYDREAMING

Introduction: In the Beginning was the ... Metaphor

In the second edition of a conventional contemporary work such as the Gale *Encyclopedia of Psychology* we find the following entry: "Imagination – a complex cognitive process of forming a mental scene that includes elements which are not at the moment perceived by the senses."¹⁰⁴ Reading on, we learn that this definition includes "original" creations, images so to speak that neither reflect nor process the experiences made during the day.¹⁰⁵ What sounds so unspectacular for today's reader would have been quite a sensation for many a philosopher of eighteenth-century Germany. For the majority of these philosophers and scientists--Albrecht von Haller for example--these mental images could only be generated on the basis of what had already been perceived in waking life. Creating original images that do not have their origins in something experienced in life was regarded as problematic. A brief look at Moritz's novel *Anton Reiser* (1785) exposes the potential dangers of it, in contrast to Moritz's very own *Magazin* that delivered an unparalleled number of articles supporting the creative imagination. In contrast to *Anton Reiser*, Goethe's "Die Bekenntnisse einer schönen Seele" foregrounds the curative effect that creative imagination can have. To be sure,

¹⁰⁴"Imagination." *Gale Encyclopedia of Psychology*, 2nd Ed. 2000. Print.

¹⁰⁵*Ibid.*

Goethe does not glorify creativity, but instead he draws a thorough picture of what creative imagination can do once we understand its nature. Overt religious fervor on the one hand, and hypochondria on the other, are only the most prominent of dangers and unwanted side effects of a creative imagination, which usually was synonymous with an overactive and overflowing one. If we give *Gale*'s encyclopedic entry credence, the imaginative dangers of the eighteenth century then are nowadays recognized as its benefits:

At one time, daydreaming and fantasies were regarded a compensatory activities that had the function of "letting off steam," but recent research has cast doubt on that theory. Creative imagination is the basis for achievements in the realms of both art and science. ... Researchers have found that imagery plays a significant role in emotion, motivation, sexual behavior, and many aspects of cognition, including learning, language acquisition, memory, problem-solving and perception. ...Mental images have also been used as a diagnostic tool [in clinical work]. (324)

What this excerpt acknowledges is that, in fact, an active imagination can have a therapeutic impact on some of the most significant areas of our lives like feeling, learning, and coming to terms with what we experience. At the same time, it becomes obvious that the idea of benefitting from a creative imagination is a rather late invention as even nowadays many cognitive scholars are still working hard on convincing the general public. Additionally, it foregrounds how radical and outstanding the interventions of Moritz and, as I will now show, Goethe were. In light of this short

encyclopedia entry, namely, Goethe's anonymous protagonist the beautiful soul, who we encounter in the sixth book of *Wilhelm Meisters Lehrjahre* and whose creative imagination is one of her central characteristics, is doomed to being misunderstood by her environment. As to be expected, she grows gradually alienated from her family and friends. What could be understood as another problem is for the beautiful soul a change she is willing and ready to take in order to establish and then maintain her individuality and the opportunity to stay faithful to her ideals. As a matter of fact, these developments appear to make the beautiful soul a happier character than many of those she is surrounded by.

Despite the fact that Moritz's contribution forestalls Goethe's *Wilhelm Meisters Lehrjahre* by several years, Goethe's work pioneers with regard to a positive revalorization of the creative imagination using the genre of a *Bildungsroman*. As a consequence, instead of focusing on individual case studies that are not interconnected, Goethe crafts a densely woven network that uses the creative imagination as one of its central threads. In this light, the beautiful soul's overflowing and creative imagination does not make her a unique character. There are a number of examples in Goethe's literary oeuvre in which he contradicts the mainstream interpretation of the advantages and disadvantages of the imagination. In fact, Goethe engages a whole battery of different aspects and sides of the idea of creativity and imagination in order to draw a detailed picture of the kaleidoscopic nature of the imagination. Otilie in his *Wahlverwandtschaften* (1809) is certainly the most prominent of examples as far as the discourse on psychology is concerned. As a gloomily melancholy character, she is prone towards magnetism that was so sensationalized at the turn of the nineteenth century, but

which in those days was a crucial element of the then-rising psychiatry, for example.¹⁰⁶

Goethe's stance becomes even clearer after the miraculous healing of a young girl showcased in the same novel. Upon touching Otilie's dead body the young girl is healed, and unless we believe in miracles, it is the young girl's power of creative imagination that facilitates the therapeutic effect of the encounter with Otilie's body. In *Iphigenie auf Tauris* (1786), the spectator encounters a similar occurrence. Orest, whose troublesome past deprives him of his vital energy, has a fantasy about the underworld and its dwellers. It turns out to be an opportunity to reconcile with characters long dead, heal his guilty conscience, and rid himself of a gloomy death wish he fostered. Displaying the possibility of continued existence bestows a greater significance to the soul than to the actual, physical body. Orest's character shows that seemingly supernatural phenomena as visions, dreams, or the hereafter exist regardless of whether we believe in their existence or not. His and Otilie's cases establish the world of the imaginary as a place that offers a manual to self-help in all of the fields that Gale's encyclopedia entry emphasizes. Thus, Goethe makes the creative imagination a force that needs to be explored if we are to learn as much as there really is to learn, a force reaches thus far beyond the seemingly miraculous healing we saw in the previous chapter.

For the beautiful soul, experiencing her creative imagination means dwelling in the world of the invisible. From an early age on, the beautiful soul had been used to the presence of the "invisible," which she implies to be the world of divine spirits and

¹⁰⁶Henri F. Ellenberger, *The Discovery of the Unconscious. The History and Evolution of Dynamic Psychiatry* (New York: Basic Books, 1970) 53-63.

angelic beings.¹⁰⁷ In the long years of religious devotion and seclusion from the secularized material world, the psychic shelter that the beautiful soul calls *seelischen Schutzort*, had become a natural space for her to leave and enter at will. Yet this very space, which for her is merely a natural extension of the inhabited world, remains invisible and incomprehensible for her surroundings. In the case of the beautiful soul the nine months of her bed confinement appear to function as a prerequisite to entering this refuge. The symbolic force of these nine months is not to be ignored. After her nine-month incubation, the beautiful soul is a fully transformed person as though she were born anew. The imposed immobility generates the necessity to unfold her imagination as the imaginary world is the only one where she can move on with her life. At first sight, the beautiful soul's psychic shelter may strike one as a religious *locus amoenus* which offers an opportunity to replenish one's soul in new religious joy and divine love. Ultimately, the reason why she seeks out her psychic shelter is to strengthen the sensations she feels when she reconnects with the invisible world. A second glance, however, reveals the importance of the creative imagination and the commentary that Goethe makes in this regard. As I shall claim, in contrast to the traditional interpretation of the beautiful soul as an idiosyncratic neurotic and a negative example for an uncontained imagination, the portrayal of how the beautiful soul handles the power of the creative imagination suggests a positive revalorization of the imagination not only for medical purposes. As I will show in this chapter, the lack of understanding Goethe depicts in "The Confessions of a Beautiful Soul" is the same lack of understanding for positive aspects of the imagination Goethe traces among his fellow contemporaries.

¹⁰⁷WM 368.

Literary scholarship has traditionally been prone to understanding the beautiful soul as either the embodiment of a desirable independence and emancipation or a literarization of mental illness. By pathologizing Goethe's beautiful soul, those scholars who foreground the usefulness of a psychoanalytical reading of her create a narrative of a woman whose neurosis prevents her from fulfilling her goals of social happiness and sexual fulfillment. For instance, Robert E. Norton interprets the beautiful soul's inability to establish and maintain fulfilling relationships and her "troubled rapport with her own body" as a symbol for a "divorce from physical sphere" and a "willful alienation" from realms of sexuality and maturity, and thus strictly to be interpreted as markers of the beautiful soul's pathological behavior pattern.¹⁰⁸ In her rejection of "maturity and sexuality," to use Norton's words, the beautiful soul is trapped in loneliness and barrenness with regard to her social life as well as her lack of biological procreation. In her neurosis, the beautiful soul tries to fill the resulting void with the invention of an imaginary world at first, and later a Narcissistic idealization. In her posthumously published *Theology and Dehumanization* (2009), Jill Kowalik contends that the spiritualized and thus desexualized beautiful soul bears witness to Goethe's "depiction of the failure of German patriarchy to provide conditions under which little girls might resolve their conflicts over gender identity."¹⁰⁹ Kowalik further claims that "Goethe reveals that growing up female in the eighteenth century had a pathological side with origins in the failure of fathers to understand ... the needs ... of their young

¹⁰⁸Robert E. Norton, *The Beautiful Soul. Aesthetic Morality in the Eighteenth Century* (Ithaca and London: Cornell University Press, 1995) 259.

¹⁰⁹Jill Anne Kowalik, *Theology and Dehumanization, Trauma, Grief, and Pathological Mourning in Seventeenth and Eighteenth-Century German Thought and Literature* (Frankfurt am Main: Peter Lang, 2009) 162.

daughters.”¹¹⁰ In the case of the beautiful soul, instead of overcoming this pathological situation, she turns to religion to find a surrogate father and remains thus trapped in her pathology. Psychoanalytic interpretation of “The Confessions of the Beautiful Soul” leads its readers to believe that Goethe’s neurotic heroine is an example for a misguided religious fervor and a misunderstanding of spirituality and devotion to God. It is due to her pathological thought patterns that she remains unable to make healthy choices and use her life productively. The overt religious enthusiasm that she creates enhances the beautiful soul’s neurosis and detachment from the world around her.

On the opposing side of the spectrum is the narrative that feminist critics such as Susanne Zantop or Marianne Hirsch set out to tell. In their interpretations, the beautiful soul stands in stark contrast to the psychoanalytical approach. In “Eignes Selbst und fremde Formen: Goethes ‘Bekenntnisse einer schönen Seele,’” Susanne Zantop traces a conscious and willful rebel who voices her opposition against family and society, instead of portraying the beautiful soul as a neurotic heroine.¹¹¹ Instead of pathologizing and ultimately victimizing her, Zantop as well as Hirsch both recreate the beautiful soul as a rebellious and independent woman, whose detachment equals neither the repression of her sexual instincts nor the postponement of her maturity. Instead, it is both a rejection of the patriarchal order as well as a positive alternative to Wilhelm’s typically “masculine” – that is, active, linear, and obsessively goal-oriented – path towards *Bildung*.¹¹² In “Spiritual *Bildung*: The Beautiful Soul as Paradigm,” feminist critic

¹¹⁰Kowalik 162.

¹¹¹Susanne Zantop, “Eigenes Selbst und Fremde Formen,” *Goethe Yearbook* 3 (1986) 73-92.

¹¹²Norton 254.

Marianne Hirsch, for instance, urges to refrain from the traditional reading of Goethe's beautiful soul's social withdrawal as a "neurotic form of regression [and] a flight from adult sexuality."¹¹³ Instead, Hirsch suggests regarding the beautiful soul as an analogy to Antigone. The withdrawal of both of the heroines is in analogy to Zantop's interpretation "an active rebellion."¹¹⁴ Hirsch further elaborates that "we must see the heroine's adoption of the religious life as the only option; an accommodation to society would have meant an acceptance of herself as inferior and thus the antithesis of *Bildung*."¹¹⁵ Zantop argues in the same spirit claiming that the beautiful soul writes her confessions "against the uncle, against society, and to the children."¹¹⁶ Interpreting Zantop's conclusions as an appeal to understand the beautiful soul as a polemic, or pamphlet against the straightjacket of prevailing norms and values that eighteenth century women have to face, rather than the traditional Pietist confession, which it appears to be, may be risky. Yet the fact that so divergent readings of one and the same character can emerge foregrounds the exceptionality which permeates the circumstances the beautiful soul creates and faces, as well as the choices and decisions she makes.

Be it as an (untreated) patient of neurosis or similar pathological patterns, or as a (misunderstood) rebel against encrusted standards, the beautiful soul's narration has stirred up the critic's opinions on her interpretation. Moreover, in light of the great discrepancy in approaching the beautiful soul's case, generating a black or white

¹¹³Marianne Hirsch, "Spiritual Bildung: The Beautiful soul as a Paradigm" in *The Voyage in – Fictions in Female Development*, ed. Elizabeth Abel, Marianne Hirsch, and Elizabeth Langland (Hanover, London: University Press of New England, 1983) 32.

¹¹⁴Hirsch 32.

¹¹⁵Hirsch 32.

¹¹⁶Zantop 83.

understanding of her will not do justice to the complexity of her character or the critique that I claim Goethe voices here. I suggest that Goethe employs the character of the beautiful soul and her entire narrative to mirror the biased and constricted contact with our creative and imaginative resources, which we should explore rather than judge and dismiss. As I will show, it is neither an attempt to criticize neurosis nor patriarchy, but a thorough reflection on what is truly dangerous for intellectual growth: ignorance and bias towards the resources at our disposal. This, again, is the lesson we are to learn [d]urch die Erfahrungen, welche wir an dieser [regelmäßigen] Metamorphose zu machen Gelegenheit haben.”¹¹⁷ These experiences namely,

werden ... dasjenige enthüllen können, was uns die regelmäßige [Metamorphose] verheimlicht, deutlich sehen, was wir dort nur schließen dürfen; und auf diese Weise steht es zu hoffen, daß wir unsere Absicht am sichersten erreichen.

[of this metamorphosis will allow us to discover what is hidden in regular metamorphosis, to see clearly what we can only infer in regular metamorphosis.]¹¹⁸

As my using of this excerpt already suggest, Goethe’s “Der Versuch die Metamorphose der Pflanzen zu erklären” will play a twofold role in this chapter. Firstly, it will be instrumental in demonstrating to what great extent Goethe utilized literature to support the cause of science. Secondly, the parallels between the unfolding of a plant as well as the beautiful soul’s journey to her own (re)creation, her own *Bildung* so to speak,

¹¹⁷Johann Wolfgang von Goethe, *Der Versuch die Metamorphose der Pflanzen* (Weinheim, Acta Humaniora, 1984) §7, from now on abbreviated as *Metamorphose*.

¹¹⁸All translation of Goethe Metamorphose are taken from Johann Wolfgang von Goethe, *The Metamorphosis of Plants*, ed. Gordon L. Miller (Cambridge: MIT Press, 2009) §7.

will be helpful in outlining the revalorization that Goethe undertakes in this work. In this chapter I intend to direct the attention on the creative imagination as I believe it is the crucial element in the beautiful soul's complex character and its discovery a turning point in her development. Regardless whether we tend to interpret her as a neurotic, or, on the other hand, as a liberated feminist prototype, her creative imagination is the conduit that facilitates all of these developments. As I shall show in this chapter, her creative imagination is beneficial to her physical as well as psychological health—only one benefit of many that I claim Goethe attaches to the force of the creative imagination. Thus, I shall offer new perspectives on interpreting the beautiful soul by suggesting that Goethe's eponymous heroine be read through the lens of Goethe's own scientific writing. In order to foreground the intervention into the discourses of imagination and medicine that Goethe makes, it is more fruitful to focus on Goethe's own theoretical writings.

Literary scholars have not failed to notice the strong connection between Goethe's scientific writings, such as "Der Versuch die Metamorphose der Pflanzen zu erklären," and his creative aesthetic oeuvre. Literary scholar Karl J. Fink points out that "the major part of Goethe's philosophy of science is focused on how phenomena are arranged and presented in written form."¹¹⁹ Fink further notices that in his essay *Materialien zur Geschichte der Farbenlehre* (1810) "Goethe raised questions about the role of metaphors in scientific language," a fact that Fink understands to be the consequence of "a gradual loss of faith in the literal language of logical positivism."¹²⁰

¹¹⁹Karl J. Fink, *Goethe's History of Science* (Cambridge: Cambridge University Press, 1991) 39.

¹²⁰Fink 46.

According Fink, in his 1810 *Materialien zur Geschichte der Farbenlehre* Goethe observes “that scientists are usually predisposed to one or the other “way of thinking” (Gesinnung),” a fact influenced but also mirrored through the “logocentric basis of science.”¹²¹ As I have shown in the previous chapter, the predisposition to certain ways of thinking and how science should prevent this was also at the core of Moritz’s concern. While for Moritz, the said predisposition revealed itself in scientific bias and elitism, Goethe objects to the insufficiency of narrating science in a logocentric way. Metaphors and images, in this light, could indeed be a way of circumventing linguistic inadequacies and not only the author’s but also the reader’s imagination would then become the crucial element in comprehending a problem or an idea in its full extent. As we will see later in this chapter, this notion gains its full significance if we come back to consider the form, content, and the framework of “The Confessions of the Beautiful Soul” in Goethe’s *Wilhelm Meister*. Using and encouraging her imagination to become and then remain active and creative is the key element for the beautiful soul to further her cognition and health. Jocelyn Holland poses the question what it means “for a poet, or for literature itself, to be ‘beneficial’ to science, and why Goethe finds that plant metamorphosis can accomplish the task.”¹²² Holland observes that many of Goethe’s contemporaries believed that “a literature informed by the language and tropes of science is nevertheless not the same as one which engages in, contributes to, or is in some way beneficial to scientific thinking.” In an analysis of Goethe’s 1798 poem “Die

¹²¹Fink 43.

¹²²Jocelyn Holland, *German Romanticism and Science. The Procreative Poetics of Goethe, Novalis, and Ritter* (New York: Routledge, 2009) 19.

Metamorphose der Pflanzen,” Holland outlines how deeply intertwined poetry and science can be, and, moreover, how beneficial such a fusion can be for both art and science.

David Seamon’s collection of essays *Goethe’s Way of Science: A Phenomenology of Nature* delivers a thorough and diversified overview of seminal research on Goethe and science.¹²³ The thread connecting the collected essays is the emphasis on the radically novel evaluation of science that distinguishes Goethe. The novelty of Goethe’s approach is constituted by his sidestepping of traditional, Galilean, scientific methodology. Rather than focusing on mathematical precision and categorizing results into larger, abstract, theories, Seamon’s collection of essays portrays a Goethe whose “procedure is that one remain as open as possible and allow his or her way of seeing to be shaped by the phenomena.”¹²⁴ Stressing the visual nature of science, Frederick Amrine suggests that for Goethe “the growth of science resides neither in the accumulation of brute facts nor in the reduction of one way of seeing to another. Rather, it resides in the controlled development of new ways of seeing as such.” Quoting Goethe’s letter to his friend K.L.v. Knebel (1787), Amrine stresses Goethe’s wish to visit India “not in order to discover anything new, but rather to view that which has already been discovered in [my] own way.”¹²⁵ Amrine’s observation thus suggests that furthering science entailed for Goethe a personal and individual experience of science as

¹²³David Seamon, and Arthur Zajonc, *Goethe’s Way Of Science: A Phenomenology Of Nature* (New York: New York University Press, 1998).

¹²⁴Frederick Amrine “The Metamorphosis of the Scientist” in *Goethe’s Way of Science: A Phenomenology of Nature*, ed. David Seamon and Arthur Zajonc (New York: New York University Press, 1998) 37.

¹²⁵Amrine 36.

it is not the phenomenon or the fact that is new and revolutionary, but rather a new way of seeing and interpreting it. Walter Heitler “Goethean Science” assumes a similar perspective by identifying “the fundamental importance of Goethe’s scientific contribution “in its demonstration that rigorous science is possible both within the realm of pure form and the qualitative and that this science is as valid as Galilean.”¹²⁶ In this sense, Goethe’s novel paths sought to negotiate new approaches to science that are based on a sensory experience of a phenomenon, and thus bemoan the “rise of an essentially secular, materialistic philosophy,” he saw unfit to unveil the truth. Expanding these observations, this chapter will show that Goethe not only blazed new trails opposing the exclusive focus on rational, linear thought as a means of judgment, but also sought to transgress the boundaries of empiricism by searching for senses and ways of perception that lie beyond the physical ones.

In her essay “Goethe’s ‘Classical’ Science,” Astrida Orle Tantillo examines the interrelation between Goethe’s fiction and scientific works, arguing that Goethe’s science should be interpreted in a much broader sense.¹²⁷ In her approach to Goethe’s science, Tantillo puts a particular emphasis on Goethe’s preference for pre-Socratic thinkers as they analogously stress disorder and creativity. Tantillo further claims that “Goethean science is thus not solely or even primarily modeled on the traditional understanding of Platonic forms or Aristotelian teleology, but also on the more dynamic and unpredictable figure of Proteus, a figure that can change its shape and essence at

¹²⁶Walter Heitler “Goethean Science” in *Goethe’s Way of Science: A Phenomenology of Nature*, ed. David Seamon and Arthur Zajonc (New York: New York State University Press, 1998) 62.

¹²⁷Astrida Orle Tantillo “Goethe’s “Classical” Science” in *The Literature of Weimar Classicism*, ed. Simon Richter. (New York: Camden House, 2005).

will.”¹²⁸ The ideas of malleability that Tantillo traces in Goethe’s work as well as his taste for disorder and creativity are in fact crucial for this chapter. *Wilhelm Meister* demonstrates traditional approaches and definitions function solely as a sound basis for a playful and perpetual reevaluation of them, delivering thus an opportunity to approach a particular thought or objects from an infinite number of perspectives, and adjust its role according to one’s needs. Goethe’s preference for disorder stems from his understanding of disorder as necessary in order to recreate and redefine old perspectives and approaches. The disorder that Goethe cherishes is not a random chaos, but a well of constant renewal. Creativity, along with creative imagination, is a crucial element in our dealing with the ongoing rearrangement. In the case of *Wilhelm Meister* it is not only a redefinition of scientific paradigms that readers can expect, but also a reevaluation of psychology, medicine, religion, and even the medium that serves a canvas as well as a vehicle for his idea. *Wilhelm Meister* clearly shows that Goethe creates an intersection of discourses—religion, science, and medicine—but also of a number of literary genres in order to put forth a new take on all of these concepts.

In my work, I intend to expand Holland’s work by casting this light on Goethe’s fiction rather than his poetry. Using the example of “The Confessions of the Beautiful Soul,” I hope to prove that in his fiction Goethe intertwines science and literature to a far greater extent than his poem “Die Metamorphose der Pflanzen” allows the reader to conclude. I suggest that the “Confessions” be read not merely as an attempt to create an idol or a negative example, but rather a commentary on the status quo of the methods and approaches in the scientific community in Goethe’s time. As the following chapters will demonstrate, Heinrich von Kleist’s *Käthchen von Heilbronn* as well Friedrich

¹²⁸Tantillo 327.

Schelling's *Clara*, for example, voice a similar kind of dissatisfaction with the dominant contemporary scientific methods. Though each of these authors pursues "a different route" to express their "disenchantment with orthodox science," they all agree that changes must be made to the same extent as the prevalent approach to science has to be renegotiated. By creating such a controversial character as the beautiful soul, Goethe depicts the weaknesses he diagnoses among scientists and philosophers alike. The debate on the (creative) imagination serves thus as a metaphorical conduit to make his point and, by choosing such a popular genre, distribute it among an even broader reading public.

As we have seen in the previous chapter, describing science in images rather than in technical terms appears much more productive for the interconnection between literature and science. At the same time, as science receives a larger readership and a more universally legible interface, it also changes the purpose and possible interpretation of literature. This perspective allows us to see Goethe's heroine, the beautiful soul, in a new light and calls thus for a reevaluation of the interrelation of her narrative to medical discourses. Rather than diagnosing her mental as well as physical ailments, and moving from one symptom to another, we can now comprehend her character and her narrative as a fictionalized contribution to the significance of the creative imagination in medical discourses on a grander scale. As this chapter will show, the intervention Goethe makes exceeds the boundaries of a psychologically sharp observation of female pathologies at that time because it emphasizes how beneficial and therapeutic it can be to dare to explore one's creative imagination.

In order to provide a thorough background for my subsequent analysis of the beautiful soul's narrative, I will first map out the meaning and significance of this concept among Goethe's contemporaries as well as those who followed him later in the discussions on the *Bildungsideal* of the beautiful soul. A brief introduction to Goethe's *Metamorphose* will precede my analysis and close readings which will focus on the contribution that the beautiful soul's confessions make with regard to the role and importance of the creative imagination in discourses on psychology and medicine.

Tracing the Beautiful Soul

Johann Wolfgang Goethe's bildungsroman *Wilhelm Meisters Lehrjahre* tells the story of the eponymous Wilhelm Meister, a son of a bourgeois merchant family who, after abandoning the merchant trade, pursues a career with a theater company. The numerous and adventurous experiences that Wilhelm makes on the path of his life are all constitutive elements of his character building. The variety of them ranges from being a sometimes fortunate, sometimes desperate lover, facing death in life-threatening battles and injuries, or even the (surprising) joys of fatherhood. After concluding the tumultuous stage of his development, Wilhelm, now wiser and more mature than ever, returns to his bourgeois roots, the place he comes to recognize as his. At his side is his wife Natalie, whom Wilhelm encounters in the final stages of his journey. She comes from an aristocratic family and is as outstandingly beautiful and as she is virtuous. Standing in the line of generations of beautiful and virtuous women in her family, she is educated in harmony with her natural tendency to foreground and encourage her best sides. Natalie's best side is virtue and charity, which makes her according to Friedrich

Schiller “vollends zur Figur des harmonischen Lebensideals” [a perfect character of the harmonious ideal of life”].¹²⁹ It is in Natalie’s character in which Schiller finds the concept of the beautiful soul embodied to the fullest extent. Goethe, however, allotted it to Natalie’s relative, the anonymous beautiful soul, to whom he dedicates the sixth book of his *Wilhelm Meister*.

Wilhelm Meister’s sixth book is arguably the most famous among the total of eight books of the novel. Its centrality to the novel is emphasized through its deviance “from [the novel’s] general scheme in both its form and its substance.”¹³⁰ In book six, the beautiful soul, whom Goethe introduces as the author of this embedded narration, casts a retrospective view on her own development and life. This narration not only interrupts the progress of that of *Wilhelm Meister*, but it also illustrates a counter-example to Wilhelm’s linearity and teleological progress. The beautiful soul’s own narrative is disrupted by two violent hemorrhages and a number of strokes of fate. The first of the two hemorrhages strikes the beautiful soul at the young age of eight and confines her to the bed for nine months. In analogy to a foetus that is born after nine months in the womb, these nine months transform the young beautiful soul entirely to the point that she does not mention anything about her life prior to the sickness. During this incubation period she unfolds her personality through the reading of scientific as well as biblical writings. Her development certainly equals a transformation of her old ways and characteristics into new ones which the beautiful soul develops during her illness. Her father educates her in natural sciences. At the same time, her mother

¹²⁹Friedrich Schiller, *Über Anmuth und Würde* (Stuttgart: Reclam, 1971) 111.

¹³⁰Norton 246.

provides her with biblical readings to ensure the beautiful soul's spiritual development. Encouraged by her mother, the beautiful soul "las die heiligen Bücher mit vielem Anteil."¹³¹ With the same amount of "Anteil," she also listened to the fairy tales told by her aunt. As she emphasizes at multiple occasions, this tripartite equilibrium of fantasy, spirituality, and science, is of great significance for her.

No matter how well balanced her education is, the immobility caused by her sickness makes it impossible for the beautiful soul to observe what she has learned firsthand. In her confessions, she remarks that in the moment of the first hemorrhage, her soul became "ganz Empfindung und Gedächtnis."¹³² Both of these concepts were typically assigned to the imagination in the eighteenth century. In other words, in order to balance her shortcomings, the beautiful soul uses her imagination to create a world that accommodates her needs and soothes them best. To a certain degree, the "unsichtbare Welt" she creates is an intersection of what she learns from her chaperons. Yet it also goes beyond merely reflecting her physical environment. This world is spiritual in a twofold manner.¹³³ On the one hand, she experiences religion in a highly individualized manner. On the other, she can only access the world through her spirit as it exists only in her imagination. There, *within*, being all "Empfindung und Gedächtnis," she experiences her own self "ohne System" and "ohne fremde Formen" that she

¹³¹WM 370.

¹³²WM 368.

¹³³WM 368.

believes to be imposed from *without*.¹³⁴ It is the silencing of her body that forces the beautiful soul into the introspective—an experience she most likely would have missed without her sickness.

As it widely known, Goethe's character of the beautiful soul is based on the historic figure of Susanna Katharina von Klettenberg. As a friend and relative of Goethe's mother, she took care of the young Goethe during his long-term illness after his return from Leipzig. During the time of his recuperation, Goethe became interested in the "state of soul."¹³⁵ Through numerous conversations Goethe grew "fond of Katharina von Klettenberg, and she, in return, becomes something of a spiritual mentor to him."¹³⁶ The friendship lasted until Klettenberg's death in 1774. Yet Goethe's fondness and gratitude for spiritual mentoring are not the reasons why Goethe devotes an entire chapter to Klettenberg. Rather, incorporating the concept of the beautiful soul and bestowing so much centrality on it mirrors the significance of this concept and *Lebensideal* in eighteenth-century Germany, making it thus suitable to reuse it for his purposes.¹³⁷ Any digression and deviation from this ideal would consequently be recognized immediately and facilitate that Goethe's intended message be easier to understand for everyone. In this respect, the beautiful soul's confessions represent a

¹³⁴WM 399. "Wie sehr wünschte ich, daß ich mich auch damals ganz ohne System befunden hätte; aber wer kommt früh zu dem Glücke, sich seines eignen Selbsts, ohne fremde Formen, in reinem Zusammenhang bewußt zu sein?"

¹³⁵Norton 248.

¹³⁶Norton 248.

¹³⁷Benjamin Sax, "Active Individuality and the Language of Confession: The Figure of the Beautiful Soul in the *Lehrjahre* and the *Phänomenologie*," *Journal of the History of Philosophy*, 21.4 (1983): 437-66. "... the Beautiful Soul was widely known as a type in eighteenth-century Germany both in the form of living models of Pietistic 'saints' and through the well-known literature of Pietistic autobiographies" 438.

commonly known metaphor that Goethe employs to make a commentary on the state of the scientific community and the way its members approach phenomena that are deviant from the norm. By setting the beautiful soul into the dialogue with the discourse on the imagination, Goethe consciously taps into one of the most prominent and most controversial discourses at his time and creates thus a figure that is equally prominent and controversial. I suggest that Goethe's aim is not to set out and spread the gospel of the benefits of a creative imagination, nor is it to warn explicitly of creativity. As I claim, with the beautiful soul's narrative he creates a mirror that admonishes his contemporaries to acknowledge that healing or sanity, for example, come in different ways. What is difficult for one, can be a blessing for the other, and is therefore not to be rejected due to arrogance and bias.

The beautiful soul's unsteadiness and the resulting deviancy from the norm make it clear that her portrayal is not an attempt to represent "eine Seele, in welcher der Gegensatz zwischen Pflicht und Neigung harmonisch ausgeglichen ist."¹³⁸ In *Wilhelm Meister* it is his later wife Natalie who represents these qualities, whom Schiller favored over the actual beautiful soul. Clearly, Goethe's and Schiller's opinions on the definition of a beautiful soul diverge, and only upon Schiller's editorial objections does Goethe acknowledge the status of the beautiful soul to Natalie as well, whom Schiller considers a model for this concept. Goethe and Schiller are not the only ones to disagree over this concept. In his *Phänomenologie des Geistes* (1807) Georg Wilhelm Friedrich Hegel proclaims the concept of the beautiful soul to be doomed to fail on its own premise.¹³⁹

¹³⁸Friedrich Schiller, *Über Anmuth und Würde* (Stuttgart: Reclam, 1971) 111.

¹³⁹G.W.F. Hegel, *Phenomenology of Spirit*, trans. by A.V. Miller (Oxford: Oxford University Press, 1977) §370-371.

The beautiful soul's paradigm fails because by narrating her story she proves that she does need the world from which she fancies herself to be independent. Her inwardness, which on the surface means a rejection of and a withdrawal from material life along with its values and norms, finds an outward expression and verbalization of its own existence. In other words, in order to exist, she requires the approval and legitimacy of her own existence from an audience, which symbolizes the rejected material world. In and of itself, Hegel claims, beautiful souls cannot exist without stringently failing. In his unmistakable manner, Friedrich Nietzsche joins Hegel. In *Zur Genealogie der Moral* (1887), Nietzsche says:

Unter ihnen fehlt auch jene ekelhafteste Spezies des Eitlen nicht, die verlogenen Mißgeburten, die darauf aus sind, »schöne Seelen« darzustellen, und etwa ihre verhunzte Sinnlichkeit, in Verse und andere Windeln gewickelt, als »Reinheit des Herzens« auf den Markt bringen: die Spezies der moralischen Onanisten und »Selbstbefriediger«.¹⁴⁰

[Nor is there lacking among them that most disgusting species of the vain, the mendacious failure whose aim is to appear as “beautiful souls” and who bring to market their deformed sensuality, wrapped up in verses and other swaddling clothes, as “purity of heart”: the species of moral masturbators and “self-gratifiers.”]¹⁴¹

¹⁴⁰Friedrich Nietzsche, *Zur Genealogie der Moral. Eine Streitschrift* (Augsburg: Goldmann Verlag, 1983) 111.

¹⁴¹Translation by Walter Kaufmann from Friedrich Nietzsche “On the Genealogy of Morals,” in *Basic Writings of Friedrich Nietzsche*, ed. Walter Kaufmann (New York: Random House Modern Library Edition, 2000).

Even though one may disclaim Nietzsche's statement as exaggerated, extreme, and acerbic, he nonetheless puts his finger on the beautiful soul's biggest wound: the challenges posed by the sinful external world, the high and even unrealistic ideals of the human and their own self, and the double standards that are likely to result from the discrepancy among the circumstances, aspirations, and actual outcome. The beautiful soul's aspiration and hope is to fulfill the ideal of an inwardly and thus outwardly beautiful, virtuously perfected Christian human being. Yet ironically, the inwardness that Pietist beautiful soul seeks automatically seems to entail the outwardness that she claims to shun. In analogy to Hegel's criticism, the beautiful soul fails because she needs legitimacy from *without*. Nietzsche alleges that those who claim to be such a beautiful soul are vain (*eitel*) and dishonest (*verlogen*). In other words, in order to exist as a beautiful soul one necessitates an audience which, in this case, is to function as a mirror reflecting the self that the beautiful soul wants to see.

Reconciling her rebuttal of linearity and seemingly natural teleology, with the sense of happiness and fulfillment that she feels and mentions at multiple occasions causes one of the biggest challenges for literary critics. In contrast to the prevalent approaches to the beautiful soul's narrative, however, I would like to shift the spotlight onto the beautiful soul's world of fantasy and daydreaming, which I intend to treat as a narrative that in many ways parallels the case studies published in Moritz's *Magazin*. Just as many a contributor to the *Magazin*, the beautiful soul narrates her life in a diary-like form.¹⁴² The content of her narrative is likewise comparable as it delivers not only a

¹⁴²Excerpts from diaries, and contributions alluding to this mode of writing, were popular and thus a constitutive element in Moritz's *Magazin*. See for instance the anonymous contribution "Aus dem Tagebuche," as well as "Selbstgeständnisse des Herrn Basedow von seinem Charakter." All articles taken

reflection on the beautiful soul's main life events, but also zones in on her physical and psychological ailments. It is not hard to imagine the descriptions of her two hemorrhages as well as her dreams and visions of the invisible world published as case studies in Moritz's *Magazin*. In the light of the psychological discourses at that time, the beautiful soul does not so much tell a tale of rebellion and opposition, nor should her narcissistic trait be foregrounded as the feature she is best known for. In the following paragraphs I will show that if read through the lens of Goethe's own scientific writings, the beautiful soul's narrative is one that outlines the importance and salubrious nature of an active imagination. In order to prove my claim I will first discuss those fragments of Goethe's scientific oeuvre that are beneficial to my claim, and subsequently move right into the close analysis of "The Confessions of the Beautiful Soul."

The Beautiful Soul as a Monstrous Plant?—Goethe's "Die Metamorphose der Pflanzen"

In his 1790 essay "Die Metamorphose der Pflanzen," Goethe distinguishes three different ways in which a metamorphosis can take place: "regelmäßig, unregelmäßig, und zufällig" ["regular, irregular, and accidental"].¹⁴³ While the accidental metamorphosis is not deemed worthy of further discussion due to its monstrosity and its

from: Karl Philipp Moritz: *Magazin zur Erfahrungsseelenkunde*, vol.1, eds. Petra und Uwe Nettelbeck (Nördlingen: Franz Greno Verlag, 1986) 36-38 as well as 114-17 respectively.

¹⁴³Johann Wolfgang von Goethe, *Der Versuch die Metamorphose der Pflanzen* (Weinheim, Acta Humaniora, 1984) §5. From now on abbreviated as *Metamorphose*.

limits, Goethe elaborates greatly on the two other kinds of metamorphosis.¹⁴⁴ Goethe's description of the regular metamorphosis reads as follows:

Die regelmäßige Metamorphose, können wir auch die fortschreitende nennen:
denn sie ist es, welche sich von den ersten Samenblättern bis zur letzten
Ausbildung der Frucht immer stufenweise wirksame bemerken lässt, und durch
Umwandlung einer Gestalt in die anderen, gleichsam auf einer geistigen Leiter,
zu jenem Gipfel der Natur, der Fortpflanzung durch zwei Geschlechter
hinaufsteigt. ... (*Metamorphose* §6)

[Regular metamorphosis may also be called progressive metamorphosis: it can be
seen to work step by step from the first seed leaves to the last formation of the
fruit. By changing one form into another, it ascends—as on a spiritual ladder—to
the pinnacle of nature: propagation through two genders.]

This brief excerpt foregrounds a development that is remarkably smooth and even. It shows an ideal whose highest goal it is to strive for and ultimately achieve what Goethe calls the peak of nature, or procreation. From the earliest stages of the plant's creation, the plant's every fiber strives naturally, almost blindly, for procreation. Though Goethe indeed talks about plants, side glances at human nature are hard to ignore. Let us consider, for instance, what we would get to see if we imagined the personification of a regularly developed plant. Most likely, we would see a person with no rough edges, with

¹⁴⁴“Dagegen werden wir von der dritten Metamorphose, welche zufällig, von außen, besonders durch Insekten gewirkt wird, unsere Aufmerksamkeit wegwenden, weil sie uns von dem einfachen Wege, welchem wir zu folgen haben, ableiten und unsern Zweck verrücken könnte. Vielleicht findet sich an einem andern Orte Gelegenheit, von diesen monströsen, und doch in gewisse Grenzen eingeschränkten Auswüchsen zu sprechen.” (§8)

no disruptions of any kind, a person, whose abilities unfold equally well and smoothly, and whose whole development moves steadily towards biological procreation. It is the continuity of a biological heritage which makes the person perfect. Among *Wilhelm Meister*'s characters certainly Therese and Natalie come to mind, especially since Natalie was Schiller's choice for representing the beautiful soul. Both value the regularity with regard to education as well as an education that forms the innate skills a person inherits. In their conversations with Wilhelm Meister both protagonists relate multiple times how their education was designed to unfold their natural skills and interest. In her detailed narrative of her life, Therese, for instance, remarks that a life as a "Hausfrau" was something that most women naturally excel at. Therese's inner harmony comes into being through "[a]lle immer wiederkehrenden unentbehrlichen Bedürfnisse," and she emphasizes, "[w]elche regelmäßige Tätigkeit wird erfordert, um diese immer wiederkehrende Ordnung [eines Haushaltes] in einer unverrückten, lebendigen Folge durchzuführen!"¹⁴⁵ As this short excerpt shows, Therese's personality is regular to the core. She seeks out what is regular, and her main task is to bring order and regularity to places where it is absent. As we learn from her narrative, the task "[bei] einer Dame in der Nachbarschaft, die große Güter besaß ... ihrer Haushaltung vorzustehn" had been, again, a natural next step that had unfold before Therese in the course of her life.¹⁴⁶ There was nothing extraordinary that Therese had to perform or do in order to receive the position that she considers to be the most important and also most natural in a woman's life. Therese is highly critical of women who complain, "man sei

¹⁴⁵WM 465-66.

¹⁴⁶WM 464.

ungerecht gegen unser Geschlecht, hieß es, die Männer wollten alle höhere Kultur für sich behalten, man wolle uns zu keinen Wissenschaften zulassen, man verlange, daß wir nur Tändelpuppen und Haushälterinnen sein sollten.”¹⁴⁷ With admiration she appropriates Lothario’s statement that “das Regiment des Haushalts” was the highest possible position a woman was capable of assuming and the most important one as well. The lack of criticism in Therese’s attitudes manifests her love, but also her need, for regularity and order. Her obedient appropriation of Lothario’s opinion does not occur out of a blind love for Lothario, but rather out of admiration for order and regularity that clearly identifies her as an embodiment of the regular type of plant Goethe describes in his *Metamorphose*.

Unlike Therese, the beautiful soul does not strike her readers as an evenly developed character. Her story is one of disruption, irregularity, and lacunae, and resembles the description of the irregular metamorphosis, which reads as follows:

Die unregelmäßige Metamorphose könnten wir auch die rückschreitende nennen. Denn wie in jenem Fall, die Natur vorwärts zu dem großen Zwecke hineilt, tritt sie hier um eine oder einige Stufen rückwärts. Wie sie dort mit unwiderstehlichem Trieb und kräftiger Anstrengung die Blumen bildet, und zu den Werken der Liebe rüstet; so erschläft sie hier gleichsam, und lässt unentschlossen ihr Geschöpf in einem unentschiedenen, weichen, unsern Augen oft gefälligen, aber innerlich unkräftigen und unwirksamen Zustande. Durch die Erfahrungen, welche wir an dieser Metamorphose zu machen Gelegenheit haben, werden wir dasjenige enthüllen können was uns die regelmäßige verheimlicht,

¹⁴⁷WM 465.

deutlich sehen, was wir dort nur schliessen dürfen; und auf diese Weise steht es zu hoffen, dass wir unsere Absicht am sichersten erreichen. (*Metamorphose* §7)

[Irregular metamorphosis might also be called retrogressive metamorphosis. IN the previous case nature pressed forward to her great goal, but here it takes one or more steps backward. There, with irresistible force and tremendous effort, nature formed the flowers and equipped them for works of love; here it seems to grow slack, irresolutely leaving its creation in an indeterminate, malleable state often pleasing to the eye but lacking in inner force and effect. Our observations of this metamorphosis will allow us to discover what is hidden in regular metamorphosis. Thus we hope to attain our goal in the most certain way.]

In contrast to Therese's regular development, the beautiful soul's path is minted by many extremes, which indeed may be regarded as throwbacks in her pursuit of linearity. Her violent hemorrhages, her decision not to marry any of her suitors and remain childless, and finally her self-imposed solitude represent the sudden changes of course in her striving for the greater goal of procreation. Yet as Goethe also suggests, there is something that we can learn from this model. It is something that we cannot learn from a regular metamorphosis because it conceals it from us. Interestingly, Goethe uses the term "verheimlicht," which gears toward something which not even the regular metamorphosis is free of, that is, something that appears to be inherent in most creations, yet not only consciously so. The "unkräftige" and "unwirksame" condition that Goethe describes in the seventh paragraph of his *Metamorphose* is exactly what

literary scholarship traced in Goethe's character of the beautiful soul. Unlike the regular development, this creation, be it botanic or human, does not strive for procreation because it is too weak and unsteady in order to be able to reproduce. Such an assumption prompts two important questions. The first question is, what is it that which, according to Goethe, the regular plant conceals from us and which that we should know? The second question revolves around the mystery of why of all things it is the character whose development is violently disrupted by blows of fate as well as own decisions who becomes the beautiful soul in Goethe's *Wilhelm Meister*. The following paragraphs attempt to find an answer to both of the questions suggesting that we all have facilities, for example the creative imagination, that are obscure to us, but that we need to be aware of in order to put into beneficial practice. That way, a continuation, though not a linear one, is guaranteed.

Goethe's Approach to the Imagination—A Look around the Novel

In his search for a means to make the process of unfolding, be it in a plant or a human being, universally understandable, Goethe not only chooses various literary and scientific genres, but also taps into an array of different ideas. In her essay "Goethe's 'Classical' Science," Astrida Orle Tantilillo explores the connection between Goethe's science and its indebtedness to classical, for instance Platonic or Aristotelian, paradigms of science and thinking.¹⁴⁸ Though her essay strongly focuses on the interrelationship between Goethe's science and classical Greek philosophy, Tantilillo also traces a number of features in Goethe's scientific paradigm that are valid not only in the framework of

¹⁴⁸ Astrida Orle Tantilillo, "Goethe's 'Classical' Science," in *The Literature of Weimar Classicism*, ed. Simon Richter, (New York: Camden House, 2005).

classicism, but also assume a general importance in Goethe's scientific project. Tantillo lays out that

it is quite clear that [Goethe] actively sought traditional, classical models throughout his works, whether scientific or literary. His *Italienische Reise* is all about his attempts to rediscover and re-invent classicism for the modern age. ... Goethe did not limit his classical models to those defined by Winckelmann... . Rather, Goethe also embraced those classical models that displayed chaos, passion, disruption, and disorder. (327)

Goethe's determination to rediscover and reevaluate traditional models of thinking had for one furthered his own understanding of science. Yet, in analogy to the excerpts from Goethe's *Metamorphose*, for example, Tantillo's analysis implies that Goethe's paradigms exceed their primary field of focus, in this case that of botany. This perpetual renegotiation of traditional models becomes traceable in his *Wilhelm Meister*. In this light, Goethe's approach towards his use of scientific paradigms is bound to strike the readers with a playful redefinition of traditions. In the case of *Wilhelm Meister* it is not only a redefinition of scientific paradigms that readers can expect, but also a reevaluation of psychology, medicine, religion, and even the medium that serves a canvas as well as a vehicle for his idea. *Wilhelm Meister* clearly shows that from Goethe's perspective all these ideas—psychology, medicine, and religion—intersect and create thus something new. Through this intersection of discourses traditional paradigms reemerge in a new light and lead to new recognitions.

As far as creative imagination is concerned, *Wilhelm Meister* illuminates the imagination from a number of different angles. The imagination finds its most obvious expression in Wilhelm's love for and participation in theater plays, in his younger years, and later theater productions. On his way towards his fulfillment in the final stages of Goethe's bildungsroman, Wilhelm's passion for theater does not always serve him well. Within the theater group he experiences his most joyous moments, but also his most devastating ones. At the end of this novel, at the zenith of his personal happiness with Natalie, Wilhelm's urge to express his creativity and imagination seem long forgotten. Wilhelm's tale, however, is not one meant to dismiss a creative imagination as a symptom of youthful unsteadiness. Rather, as a look at the characters around Wilhelm Meister show, Goethe's dialogue with the discourse on imagination is not a matter of black and white, or good or bad. The character of the harpist, as for instance Hellmuth Ammerlahn claims in his article "Produktive und destruktive Einbildungskraft: Goethes Tasso, Harfner und Wilhelm Meister," is the representation of potential dangerous aspects of the force of imagination, which in the case of the harpist end in madness and despair.¹⁴⁹ The destructive force of the harpist's imagination lies for Ammerlahn, and I support his claim, in the fact that he uses his imagination solely as canvas for the "psychoanalytischen Projektionen" ["psychoanalytic projections"] of his troublesome past that Ammerlahn describes as a "zu Vereinseitigung führendes Model" ["model leading to onesidedness"].¹⁵⁰ In other words, using one's imagination for the sole purpose of reenacting one's past is at least a misuse if not an abuse of the imaginative

¹⁴⁹Ammerlahn 82.

¹⁵⁰Ammerlahn 102.

forces that lie within us. To the contrary, Wilhelm Meister's very own process of exploring and expressing his imagination is a successful example for coming to terms with the "produktive Einbildungskraft" ["productive imagination"] that Ammerlahn interprets as being endangered by the destructive forces that the harpist's imagination unfolds.¹⁵¹ Ammerlahn further concludes his argument by emphasizing that "ein gründliches Studium des Romans zeigt, daß Goethe allen wichtigeren Romanfiguren den Bereichen von Wilhelms schöpferischem Erleben sowie kritischen Erkennen zugeordnet hat" ["a thorough examination of this novel shows that Goethe assigned each of the main characters to one of Wilhelm's aspects of creative experience as well as critical reasoning"].¹⁵² Wilhelm Meister's happiness is fulfilled "durch das Zusammenkommen der verwandtschaftlichen Viererfamilie von Friedrich, der schönen Gräfin, Lothario und Natalie" ["through the coming together of the relational family of four consisting of Friedrich, the beautiful Duchess, Lothario, and Natalie"].¹⁵³ It is the unification of various different modes of perception—embodied by these characters—that facilitates Wilhelm the creative experience and critical perception, which Ammerlahn lays out in his argument, and which evidently is instrumental for attaining happiness and fulfillment—a fact which will become crucial in my interpretation of the "Bekenntnisse einer schönen Seele" later in this chapter.

In exploring Goethe's urge to revisit and renegotiate traditional scientific paradigms that Tantillo identifies in her essay, Ursula Mahlendorf's theories on the

¹⁵¹ Ammerlahn 83-85.

¹⁵² Ammerlahn 102.

¹⁵³ Ammerlahn 102.

origins of creativity can be helpful and productive.¹⁵⁴ Goethe's great affinity to the epistemology of classical Greece on the one hand, and his need to reevaluate these philosophies on the other, reach beyond his scientific models only. In analogy to his botanical observations, Goethe's take on imagination reveals elements that indeed are obviously rooted in Platonic concepts whose popularity peaked in the late eighteenth and early nineteenth century. Yet ultimately, Goethe's take on the nature and function of imagination step away from merely mimetic representations. Portraying the different Greek traditions in thinking about creativity, Mahlendorf comes to classify theories of and research on creativity into three subcategories.¹⁵⁵ In the pessimistic tradition the creativity is of divine origin, and the hero is marked by gods, yet fails to use his gift of a creative imagination to his advantage. As Mahlendorf points out it is

Today's psychoanalytic studies of the artist's pathology, and the presently unfashionable psychiatric pathography are based on this tradition. ... Over the past two centuries creative diseases have had their fashions and theories. Consumption, syphilis, epilepsy have had their day, and so have drug addiction, alcoholism, schizophrenia, manic depression, and various deformities and inferiorities. (11)

Scholarship eagerly classifies the beautiful soul as a representative of this category. Her voluntary withdrawal from the outside world and the simultaneous turn towards

¹⁵⁴Ursula R. Mahlendorf, *The Wellsprings of Literary Creation* (Columbia, SC.: Camden House, 1985).

¹⁵⁵Mahlendorf 14.

imaginary figures and places has led literary scholarship to understand her as showcasing the negative effects of a creative imagination.

In contrast to the pessimistic tradition, the optimistic group “views creative activity as therapeutic. In the problems of life, all symbolic activity, and especially all imaginative, creative activity, makes flexible approaches and salutary resolution possible.”¹⁵⁶ I suggest that there is sufficient evidence to interpret the beautiful soul as a character that also showcases positive and productive ways of using creative imagination. I will show that in analogy to his approach to science, for example, Goethe dissolves typical classifications in the main discourse like science or imagination to foreground that by analogy nothing around us follows such rules strictly. The emphasis he lays on the individual person is also valid for an individual case. Through several of the characters in *Wilhelm Meister*, Goethe clearly shows the importance and necessity of a very prolific imaginary creativity. In the same manner that Moritz redefined the case study known since antiquity, Goethe does the same with the orientation of theories on art and creativity. He dissolves strict boundaries that had to be followed and shows that the fluidity between categories formerly separated by these boundaries brings science and thought a lot further than an obedient following the rules. Strict regulations and blind obedience is not useful.

The Beautiful Soul—More than Meets the Eye?

“Mit dem Anfange des achten Jahres bekam ich einen Blutsturz”—this is the oldest memory that the beautiful soul writes down in her narrative. The vehemence of such an incision into the life of the little girl comes with a power that overshadows

¹⁵⁶Mahlendorf 13.

everything to date. In fact, the blast with which the outbreak of the hemorrhage overcomes her displaces everything about the beautiful soul from before her disease into absolute oblivion. Her life up to this point does not seem to have existed at all in the consciousness of the beautiful soul, a fact that portrays this experience as a metamorphosis with a subsequent rebirth. The imposed seclusion and immobility place the beautiful soul before a bifurcation of her path: she can either give in to the disease and fade away as a result of the perpetual “heftigsten Husten und abmattenden Fieber” [“sharp spells of coughing and debilitating fever”] or, she can substitute the lacking external world with one that she herself created.¹⁵⁷ The beautiful soul quickly embraces her imaginary faculties and almost naturally unfolds them, ultimately maintaining thus a positive outlook on her desolate situation. Unlike in the case studies analyzed in the previous chapter of this dissertation, the beautiful soul does not dream about a particular remedy that would help her cure her ailing body. What she receives from her vivid imagination is the ability not only to endure her disease, but to make it a time of thriving for her personality. In her confessions, she writes that

während des neunmonatlichen Krankenlagers, das ich mit Geduld aushielt, ward, so wie mich dünkt, der Grund zu meiner ganzen Denkart gelegt, indem meinem Geiste die ersten Hülfsmittel gereicht wurden, sich nach seiner eigenen Art zu entwickeln.¹⁵⁸

¹⁵⁷WM 368. All translations of Wilhelm Meisters Lehrjahre by Eric A. Blackall taken from J.W. v. Goethe, *Wilhelm Meister's Apprenticeship*, ed. Eric A. Blackall (Princeton: Princeton University Press, 1994).

¹⁵⁸WM 368.

[During the nine months of convalescence which I bore patiently, the foundations of my present way of thinking were laid – or so it seems to me now. For during that time my mind received various impulses that helped in the shaping of a specific character.]

In this statement we see that indeed for her spirit the necessary help comes through the backdoor of the imagination. The biblical stories her mother tells her, the fairy tales she hears from her aunt, as well as natural scientific artifacts her father shows her only gain their educational significance insofar as they inspire the beautiful soul's imagination with which she uncovers the facets of her spirit. Whatever the beautiful soul is confronted with, be it her frail health on the negative end of the spectrum, or her continuing her educational program on the other, her creative imagination and the created imaginary world are the constitutive element of the success of the undertaking. It is her unbiased manner in encountering and exploring her imagination that encourages the beautiful soul to keep going as well as is possible in her desolate situation. This, as I claim, is the lesson Goethe intended for his readers to learn from the irregular metamorphosis for, as her example shows, creativity and imagination guarantee a continuity that her physical body denies her. Thus, the beautiful soul learns how to tap those faculties in us that lie dormant and unrecognized and that only a disruption in the linearity of progress can bring to light.

Her eagerness to learn with all means at hand enables the beautiful soul to merge these two worlds together and thus change, or even sharpen, her perceptive and analytical skills. Her course of action resembles what Freud later observed in childish

play. In his 1907 essay “Der Dichter und das Phantasieren,” Freud observes that “[j]edes spielende Kind benimmt sich wie ein Dichter, indem es sich seine eigene Welt erschafft, oder, richtiger gesagt, die Dinge seiner Welt in eine neue, ihm gefällige Ordnung versetzt” [“every playing child acts like a creative writer, in that it creates a world of his own, or, rather rearranges the things in a new way which pleases him”].¹⁵⁹ Freud further denotes this childish play instinct as a clearly demarcated behavior, one that the child easily discerns as play and not reality, for “[d]er Gegensatz zu Spiel ist nicht Ernst, sondern Wirklichkeit” [“the opposite of play is not what is serious, but what is real”].¹⁶⁰ Goethe’s beautiful soul goes even a step further than Freud’s assumption. At this very young age and with overflowing curiosity and creativity, she manages to reconcile her imaginary world and real life, without losing the ability to distinguish them from each other. The endeavors she undertakes in the realm of her imagination, namely, do not remain without consequences for the reality she faces. Thus, indeed these two realms remain separated, yet in a dialogue with one another, and that is why I advocate a revalorization of her creative imagination in a positive way. Using her imagination, the beautiful soul gets access to elements that her confinement in bed denies her, but ones that she requires in order to secure her further development. These elements represent friendship, learning, and the feeling of not being deviant in any sort of way, and the beautiful soul intuitively remedies her desolate salutary situation by uniting both of the worlds she encounters.

¹⁵⁹Sigmund Freud, “Der Dichter und das Phantasieren,” in *Schriften zur Kunst und Kultur*, ed. Oliver Jahraus (Stuttgart: Reclam, 2010).

¹⁶⁰Freud 19.

The lack of friendships, learning possibilities, as well as the feeling of acceptance and belonging manifest themselves in many different ways. For instance, she relates that she spends hours at a time, in which “[sie sich] mit dem unsichtbaren Wesen unterhielt” [(she) intimately communed with the Invisible Being”] and she even dictates parts of these conversations to her mother. Many scholars, Kowalik for instance, interpret this invisible being as the beautiful soul’s attempt to keep the Oedipal structures of her world intact, and substitute her own father, who does not spend enough time with his eight-year-old daughter, with the ultimate, almighty father figure—God.¹⁶¹ Though the beautiful soul’s imagination makes use of religious pictures and motifs, I would like to contradict Kowalik in her interpretation. The beautiful soul’s creative imagination generates an admittedly spiritual world, yet, as I suggest, not in order to maintain a close love relationship to her (imagined) father. Apart from the invisible being, *dem Unsichtbaren*, the beautiful soul also imagines, for example, a “reizenden, kleinen Engel, ... in weißem Gewand und goldenen Flügeln” [“delightful little angel, in white garments and with golden wings”].¹⁶² Inspired by the fairy tales, she also imagines a number of princes, beautiful princesses, and beautiful dresses that that the eight-year-old would be wearing to a ball, were she ever to attend one. The beautiful soul’s imagination is thus driven by her desire not to restore a missing father-figure, but to recreate whatever her frail health denies her in real life. With her creative imagination, the beautiful soul generates landscapes and beings that give her what she needs to keep going and keep developing.

¹⁶¹Kowalik 150-151.

¹⁶²WM 369.

The reasons for her eagerness to learn from the imaginary beings, as well as her overall enthusiasm for everything revolving around the imaginary world, lies in the fact that whatever she encounters in the invisible world is as legitimate as her experiences in the real world. Although for her surroundings, the beautiful soul's encounters with the invisible world are a mere fantasy, a game as Freud calls it, for her it becomes a place that is equally legitimate as reality. Her excursions into the world of imagination are the only possibility to experience anything first hand. Being confined to the bed, the beautiful soul has no opportunity to slip out from her parents' attention and seek out something, or somebody, she herself deems desirable. It is in the world of her imagination that she has the chance to do something, to experience something, to have something that resembles a normal life. The biblical, scientific, and fantastic tales narrated by her parents and her aunt dominate the external life. In the real and during her disease, the beautiful soul lives in a world of words rather than deeds and experiences. They are only available in the world of imagination, and she interchanges these two worlds deliberately in order to maintain a certain balance between words and actions, as well as between stasis and dynamic motion. This, consequently, has a beneficial influence on her mental and physical health, which becomes even clearer when we take into consideration her adolescent years, which the beautiful soul spends in good health and in company of real (as opposed to imaginary) friends. Once healthy, her time and education is filled with real, worldly activities, and therefore she neglects, almost forgets, the world she imagined during her sickness. In hindsight, she describes this period of her life as "die leersten Jahre meines Lebens" ["the emptiest years of my life"].¹⁶³ "Tagelang von nichts zu reden," she further complains, "keinen gesunden

¹⁶³WM 374.

Gedanken zu haben, nur zu schwärmen, das war meine Sache” [“For days on end I had nothing to talk about, nothing salutary to think about, nothing to do but go along with crowd”].¹⁶⁴ Here, the beautiful soul clearly alludes to the force of imagination, yet used for vanity, not to achieve actual enlightening contents. *Schwärmen*, to enthuse, has been substituted for the serious and meaningful exchanges the beautiful soul exercised in her childhood.

Learning a lesson from the emptiness of her adolescent years, in all following dark hours of her life, be it caused by another hemorrhage or both of her parents falling ill, the beautiful soul makes sure to stay in touch with the spiritual world she accesses through her imagination. As an adult, she reflects on the significance and validity of her imaginary experiences and comes to the following conclusion:

Nun konnte ich mich prüfen, ob auf dem Wege, den ich eingeschlagen, Wahrheit oder Phantasie sei, ob ich vielleicht nur nach andern gedacht, oder ob der Gegenstand meines Glaubens eine Realität habe, und zu meiner größten Unterstützung fand ich immer das letztere. (398)

[I was now able to examine myself to see whether the path chosen was one of truth or of fancy, whether I had only been imitating others, whether the object of my faith as a reality or not; to my great consolation I always found that it was.]

¹⁶⁴WM 374.

Although the belief that she finds confirmed in these harsh times is a spiritual one, it is important to keep in mind that it is not religion per se that saves her, but rather her imagination that allows for a direct and highly individualized experience. It is not the solemn priest that comforts her, but imaginary creations that can infuse her with something she intuitively knows that she needs. Ultimately, her imagining of angelic friends rescues her from physical as well as emotional oppression. The “fremde Formen” [“external forms and systems”] that the beautiful soul finds so liberating to cast off and that Susanne Zantop interprets as the suffocating constraints of eighteenth-century patriarchal society, appear to me as the forms of her physical body.¹⁶⁵ Her physical reality, which for the beautiful soul is repeatedly stricken by severe diseases as well as a number of minor ailments, affects evidently her emotional state as well. Her physical constraints operate here in a way that is similar to that of the social constraint maintained by the society around her. According to Zantop’s reading, the beautiful soul flees into what superficially appears to be aloofness and solitude, yet, Zantop interprets this as a powerful and willful independence and a sign of rebellion against the parochialism of the eighteenth-century social norms. I suggest, however, that the undoubtedly constraining “fremde Formen” are not of a social nature, but ones represented by her body as well as thinking patterns that have become a habit and that prevent her, and everyone else, to truly explore her self and live in harmony with physical and spiritual needs, which ultimately is the only path to physical health and sanity. In other words, by turning her back on great parts of the material world, and turning towards the world of her imagination, the beautiful soul steps out of the forms of thinking that stigmatize her as an aloof, pathologic hermit. Instead of submitting to those

¹⁶⁵See Susanne Zantop, “Eigenes Selbst und Fremde Formen,” *Goethe Yearbook* 3 (1986).

“forms” that literally make her sick, the beautiful soul embraces her imaginations and finds thus a way of staying healthy and sane. Making use of her creative imagination is an essential device in this process.

Deactivating her physical body not only rids the beautiful soul of potential physical ailments, but also keeps those biological processes at bay that may tint her perception. In the process of exploring her imagination, the beautiful soul feels the connection to her soul, which she believes to be her true self, and by doing so she is able to come to term with the past and anticipate the future. In her confessions she writes:

Es war, als wenn meine Seele ohne Gesellschaft des Körpers dächte; sie sah den Körper selbst als ein ihr fremdes Wesen an, wie man etwa ein Kleid ansieht. Sie stellte sich mit einer außerordentlichen Lebhaftigkeit die vergangenen Zeiten und Begebenheiten vor und fühlte daraus, was folgen werde. Alle diese Zeiten sind dahin; was folgt, wird auch dahingehen, der Körper wird wie ein Kleid zerreißen, aber Ich, das wohlbekannte Ich, Ich bin. (427)

[It was as if my soul were thinking without my body, looking on the body as something apart from itself, like some garment or other. My soul vividly recalled past times and events and sensed that was to come. These times were all gone by, and what was to come would also pass; the body will be rent like a garment, but I, the well-known I, I am.]

According to her statements, the physical body is nothing but a space of the interaction between external influences and biological processes, which altogether tint and shape the beautiful soul's thinking and feeling. For the beautiful soul these interactions are an obstacle in recognizing her full potential. To be more specific, these intersections cause prejudice and bias in her thinking and perceptions, that, as a consequence, distract the beautiful soul from the recognition, or intuition of what is right. This is decisive for her capability to continue. By removing that veil, the beautiful soul sees herself capable of mastering any situation she may encounter because she knows that whenever she is in need of support and help all she needs to do is to enter the world of her imagination to thus get in touch with something that provides her with what she needs the most at a particular moment. During the harsh times of her parents' illness, the beautiful soul's imagination generated moral and emotional support. In the nine months of her battling the hemorrhage it provided her with friendship, acceptance, and a deeper understanding of her situation, which ultimately helped her fully recover from her disease. In fact, her recovery worked so well that the beautiful soul translated this imaginary cooperation into all areas of her life, for example her education and personal relationships. The connection between a creative imagination and well-being is very pronounced in her confessions. Even though many of her readers may not be willing to choose such a lifestyle, approving of it or disapproving it remains a matter of preference and taste. For the beautiful soul, the person she had chosen to become, the person she had spent years to shape through her creative imagination, is one that works for her. Her decision to pay such close attention to the dictates of her imagination did not create a linear teleology, but certainly one that helped the beautiful soul to achieve those goals in life she deemed

worthy. From her point of view, she “is always moving forward and never backward”—as sign of the notion of fulfillment and productivity.¹⁶⁶ The times in which she neglects her imaginary world for the sake of the material world are those of unhappiness and loneliness, while the times in which she eagerly explores the world her imagination creates are described as happy and fulfilled. The idea of merging the physical existence with the imaginary one is crucial for both mastering the material life and using one’s imagination in a productive manner. In other words, a creative imagination is a key element in her pursuit of growth in expansion. At the same time, this take on the purpose of a creative imagination resembles that suggested by Moritz. Here, the scientific snobbism and elitism criticized in Moritz works is substituted by external influences that effect our perception and our understanding of ourselves and the world around us.

In light of the “Bekenntnisse einer schönen Seele,” the benefits that a creative imagination may have on a person’s physical and psychological development and well-being balance the negative effects that an ill-used imagination can have.¹⁶⁷ Embracing a way of life which necessarily includes the use of a creative imagination means embarking on a journey that is less foreseeable, yet at the same time, less terrifying as well. Following the dictates of her imagination, the beautiful soul steps out of the linear trajectory that leads directly up to the main goal of the regular metamorphosis, the physical reproduction. Tying it back to the pessimistic and optimistic traditions of viewing creativity, it becomes evident that literary scholarship traditionally interprets

¹⁶⁶WM 432, also emphasized in Robert Tobin, *Doctor’s Orders. Goethe and Enlightenment Thought* (Lewisburg, PA: Bucknell University Press, 2001) 73.

¹⁶⁷See for instance the beautiful soul’s adolescence. She describes these years of her life as empty and lonely as she was preoccupied with exclusively worldly issues and used her imagination solely for *Schwärmerei*, i.e. a non-creative activity.

the beautiful from the pessimistic position. Her pathology is regarded as her main feature and Goethe main purpose of literarizing the beautiful soul's confessions. She has a reputation of being trapped in an Oedipal relationship with the world, or a socio-emotional aloofness, and she is unable to leave any of them behind because she is a model for a Narcissistic nature. This, again, traditionally leads scholars to the conclusion that with the depiction of the beautiful soul Goethe wanted to create a negative example for the consequences of an unbalanced way of life, in brief an irregular development of a plant. As a consequence, both patterns the regular as well as the irregular, have to be traceable in her narrative. Interpreting the beautiful soul as either an exclusively positive example of self-liberation and independence or as an exclusively negative example of social and emotional eccentricity does not do justice to the beautiful soul's portrayal and the lesson Goethe may have hoped that his audience take away from this reading.

Creating a character that is either exclusively a role model or a deterrent, and seemingly nothing in between, deprives the readers of a teachable moment that an irregular metamorphosis provides. The irregularity the beautiful soul voluntarily seeks out is an implementation of what Goethe observes in his *Metamorphose*. The drives and goals of a regular development are laid out in plain sight in many of the (female) characters surrounding the beautiful soul. The nine-month rupture in her life represents in the life of the beautiful soul a step aside from the regularity and linearity in the course of her life. What is revealed during the time of her illness is the undeniable power of her imagination. In her narrative, the imagination is decisive for her recovery. As already mentioned, instead of frustration and resignation, the beautiful soul's imagination

creates acceptance, support, and optimism for her future. Lacking these components would certainly have complicated her recovery. At the same time, without the invasion of the irregularity, the beautiful soul would not have made this experience. For as her adolescent years show, the beautiful soul resumes the linearity of her life before the hemorrhage and detaches herself thus from the creative and therapeutic force of her imagination. She receives an encompassing education, she finally is given the opportunity to socialize with her peers, and finally she makes her first amorous experiences. Her later engagement is an evident proof of her linear striving towards marriage and procreation, what Goethe phrased as a “Gipfel der Natur, der Fortpflanzung durch zwey Geschlechter” [“the of nature: propagation through two genders”].¹⁶⁸ Yet, in all these stages and situations of her life, she remains unproductive in both senses the biological as well as the intellectual one. The case of the beautiful soul shows that pursuing the linearity in one’s life may leave to a biological reproduction, but it certainly does not always lead to intellectual development. Rather, there is a plentitude of things that one can learn during irregular disruptions. In this light, there can be no strict black and white reading of her persona either. Her years of adolescence, which altogether can be regarded as quite linear, are those in which the beautiful is socially most accepted. Yet at the same time, these are also the years which are dull and filled with ennui and, ultimately, a standstill.

¹⁶⁸Metamorphose §6.

Conclusion and Outlook

The relation between her social success and her intellectual and spiritual growth is distorted because the superficiality of her social life prevents her from exploring and comprehending the world through the kaleidoscope of her imagination. In other words, while she approaches the goal of the peak of the linear development, the beautiful soul regresses with regard to her personality and intellect. The superficiality of her thoughts and concerns not only has an impact on her social life, but also on everything else, including creativity and imagination. With these two components, however, there can be no true progress. Therefore, it is obvious what an ambivalent character the beautiful soul is, and interpreting her as either a pioneer of female agency and independence, or, as an eccentric, neurotic hermit and religious zealot, does not do justice to the complexity of her character. Whichever way she may be interpreted, one thing becomes clear: by the means of her creative imagination the beautiful soul manages over and over again to maintain her emotional stability and vital energy to face all of the low points during the times of her severe diseases. In that light, I suggest that her eventual aloofness and abandoning of the material world be read not as an expression of shrewd neurotic, but rather as a survival, or protective, instinct. What protects her, helps her survive and find a place in this world is the power of her imagination. For the beautiful soul it is a “Schutzort,” a refuge, in which her soul finds protection. What it really is, is ultimately almost impossible to determine. However, it is obvious that her imagination functions as a conduit for the sort of healing she really needs. In contrast to the case studies in the previous chapter, her imagination does not alleviate a high fever. Nor does it reveal her the future she is about to face. What it does for her, is keep her sane and enable her

emotionally to face whatever life brings. Her ability to cope with her physical ailments is successful in an unparalleled manner. In analogy to Moritz's case studies, the creative imagination inspires her to pursue her life in the way that works best for her. In that sense, tapping the creative imagination enables the beautiful soul, as it did in Moritz's case studies, to develop further. The ruptures that at first appear to be disruptions of her path of life turn out to be the most fruitful and productive periods of her life. In contrast, her linear and smooth years do not bring anything but dull ennui. The ruptures facilitate the beautiful encounters with her creative imagination, which works as a therapeutic because as Mahlendorf observes "in the problems of life, all symbolic activity, and especially all imaginative, creative activity, makes flexible approaches and salutary resolution possible."¹⁶⁹

Goethe's passion for science is intertwined with Mahlendorf's invoking of "flexible approaches" because in his pursuit of scientific innovation it is not new facts and new discoveries Goethe is after. Innovation does not lie in the exterior world, but on the contrary, it always lies in the eye of the beholder. The forces facilitating perpetual innovation are deeply rooted within the faculties of creativity and imagination. The creative imagination that Goethe invokes in the beautiful soul's daydreaming is therefore the driving force not only for those who seek "salutary resolutions," but also for those who seek to propel science in general. Intertwining literature and science links several goals: it reaches a wider public and triggers in and of itself the fantasy and imagination of the reader during the reading process. Thus, by reading readers are confronted with known facts and circumstances, yet in a new and different light. Further, the medium of the novel stresses for one its educational aspect. For example, readers will read about

¹⁶⁹Mahlendorf 13.

something and compare it with their own experiences, enriching thus, hopefully, their outlook on things. At the same time, using the novel to further science encourages an individualized approach to the issue presented in the novel and creates thus opportunities to arrive at unorthodox solutions. Furthermore, intertwining science and the novel makes each reader a participant in the discourses presented in a particular novel.

As Frederick Amrine points out, in Goethe's scientific paradigm it is the scientist that has to willingly seek out the metamorphosis. The ongoing change in existing paradigms of and approaches to science can only take place within the scientist. All there is to know already exists, yet has not been recognized yet. To reach the point of recognition, the scientist must remain open towards and appreciative of the unexpected. Tantillo's interpretation of Goethe as an admirer of the chaotic and disorderly is indeed valid because, as I have shown, it stresses Goethe's stringent belief in the fallibility of not only the traditional but in fact all paradigms. For with the time, new perspectives come, and with them new results that construct a new truth and a new reality. The passion of disorder underlines thus Goethe's need to rearrange old ideas in order to gain a picture. As this chapter demonstrates, the pursuit of new results pushes Goethe's scientist beyond conventional boundaries. In analogy to the Galilean approach that had served its time, the perception of the data, i.e. the world around us, through purely physical senses does not reach far enough. Creative imagination becomes thus a legitimate instrument in gaining and analyzing data as it is not only available to anyone, but also without any boundaries. As radical as this stand may seem, the following chapter will reveal that it is by far not Goethe alone to advocate this position. Heinrich von Kleist, as I will demonstrate, not only shares the belief in the importance and

usefulness of creative imagination, but also goes ever further than Goethe. Kleist's works clearly show that embarking on the path laid out by the creative imagination is the only way to combine the perceived data into a coherent narrative.

CHAPTER THREE:
THE PAINTING OF VIRTUE
AND HAPPINESS—THE ROLE OF THE IMAGINATION IN HEINRICH VON KLEIST’S *PRINZ
FRIEDRICH VON HOMBURG* UND *DAS KÄTHCHEN VON HEILBRONN*

Introduction: All There Is To Know

Julietta, Heinrich von Kleist’s infamous Marquise von O..., experiences it first hand: there is knowledge trapped in our unconscious. *Die Marquise von O...* (1808), like no other, epitomizes a fainting spell like no other. Within the blink of an eye, or literally within the length of a dash, the Marquise’s life changes entirely. The few moments of unconsciousness of her body cost her peace of mind because as she soon intuits, she conceived a child during these instants. Frantic, on the verge of losing not only her sanity, but also her parental home, the Marquise desperately attempts to reconstruct the progression of events. Her memory, however, remains adamant. Not one bit of memory resurfaces from the depths of her mind. All she seeks to know and all there is to know seems to be forever sealed in the black box of her mind. The dash represents the Marquise’s unconscious that in German translates into both the physical *Bewusstlosigkeit* [“consciouslessness”] as well as the psychological *das Unbewusste* [“the unconscious”]. While the first refers to a seemingly lifeless body deprived of its perceptual facilities, the latter pertains to the psychological lack of awareness. Thus, Kleist’s most famous dash reifies what seems to be one of his main concerns: the forces of our (un)conscious guard unexplored sources of knowledge and must therefore be explored. Consciously gaining access to the knowledge held in the unconscious is in

Kleist's case not easy, at times it in fact appears almost impossible. And yet Kleist revisits this motif in almost all of his works. In Kleist's literary oeuvre only "Das Bettelweib von Locarno" and *Der zerbrochene Krug* do without a depiction of a fainting spell. As most of his characters show, if there is a chance to tap these resources it occurs while the body is unconscious or in a transitional state because these states facilitate an improved perception of the spirit. Fainting, as I will show, is indeed one of the main facilitators of this experience, yet by far not the only one. The key ingredient is an altered state of mind, as for example in dreams, daydreams, or visions. The bodily processes have to be muted for the soul or spirit to be able to refocus on the other, darker, unexplored side of the self.¹⁷⁰ Be it in dreams or syncopal visions, the impressions of daily life and conscious perception fade out, while the creative imagination creates images that contribute to an improvement of health, sanity, and general understanding of the human nature. In this chapter, I intend to shed a different light on this mind-body-issue in Kleist's works. In a juxtaposition of the plays *Das Käthchen von Heilbronn* (1807-08) and *Prinz Friedrich von Homburg* (1811), this chapter will foreground the role the creative imagination in combination with fainting spells plays in the dialogue between the mind and the body. The main focus will lie on the faculties of the creative imagination that, as I claim, Kleist considers the key element for (re)gaining mental health and physical well-being.

¹⁷⁰Kleist is vague and inconsistent in his terminology. At times, he uses the term spirit, while later he prefers the term spirit, meaning the same concept or phenomenon.

One of the most remarkable portrayals of Kleist's approach to the mind-body discourse at that time is Sylvester in *Die Familie Schroffenstein*.¹⁷¹ When accused of murdering his nephew, Sylvester loses his consciousness as a wordless answer to the accusations. After recovering from his short fainting spell, he realizes that in each such spell the spirit returns to his *Urquell*, its original wellspring. Leaving his physical body behind, Sylvester's conscious spirit sets out to explore realms which seemingly lie beyond realms categorized by physical laws. A second glance reveals that Sylvester's spirit acts almost autonomously. In a brief reflection on his fainting spell, Sylvester refers to the *Geist*, his own spirit, in the third person. On the one hand, the distance he creates bestows autonomy on the *Geist* and foregrounds Sylvester's dependence on his spirit. On the other hand, it grants independent agency to Sylvester's spirit and suggests that his spirit acts on its own resolution. In the moment of fainting, Sylvester's spirit flees his body. Driven out of Sylvester's body by fear and confusion, his spirit seeks refuge in its *Urquell*. Even though the *Urquell* is not further described, it alludes to the concept of a *locus amoenus*, a place of safety and tranquility. It is a place that feels like home, but it is also a place that offers the spirit a customized solution for its distress or ailment. In the moment of fainting, while his body unconsciously on the floor, the *Urquell* functions for Sylvester's spirit as a shelter. It leaves the body to seek those answers that it cannot obtain through the five physical senses. Rather, it consciously seeks remedy at the *Urquell*, attesting thus to a very conscious, open, and above all, a radically new way of coping with syncope. In this regard, syncope, which originally

¹⁷¹Heinrich von Kleist, *Die Familie Schroffenstein* in *Sämtliche Werke und Briefe*, ed. Helmut Sembdner, vol. 1 (München: dtv, 2001) 1.2.896-900. All further reference to this drama will be indicated by the abbreviation FS.

means a cut or a gap, does not seem like an appropriate term for Sylvester's case—interlude appears to be more suitable.¹⁷²

Fainting is not the only means to readjust the dialogue between the mind and the body. Dreams, for instance, constitute another such possibility. Dreamers receive other worldly guests, or pay visits to other dreamers while dreaming themselves. Readers learn their content in a number of different ways: through stage directions, explicit accounts through the dreamers themselves or their confidants, and, as is the case in *Prinz Friedrich von Homburg* as well as *Käthchen von Heilbronn*, through somniloquy. In these examples, those affected report directly from the world they experience in this very moment. What dreams and syncopal visions have in common is an altered state of mind that mutes the white noise of the everyday life. It is the moment that other senses come into play, ones that Kleist failed to term, but still portrayed in many possible ways. The bottom line is that all these instances of fainting and dreaming illustrate faculties of the human mind that are unknown and unexplored in most cases due to the fact that they remain unconscious. To be sure, Kleist's representations of these nameless unconscious forces allude to similar ideas that Freud would later gather under the term the unconscious. However, Kleist's understanding of it is far too vague and kaleidoscopic in its nature to be put on one level with the Freudian unconscious. Moreover, what Freud attempted to uncover in long meetings with his patients, Kleist suggests be solved with the help of the creative imagination, which, as I will show, functions in his works as a mediator between the unconscious and the conscious faculties of the mind.

¹⁷²Catherine Clément, *Syncope* (Minneapolis: University of Minnesota Press, 1994) 1.

Research on altered states of consciousness plays a marginal role in Kleist scholarship. One example is Margarete Berger's 2008 article "Zu den Ohnmachtsszenarien Kleistscher Protagonisten."¹⁷³ Berger interprets fainting as an expression of a narcissistic reaction to altering circumstances. The protagonists repress the progressing shifts in their surroundings due to their narcissistic blindness. At a certain point of time, however, the sum of repressed changes reaches a quantum, which cannot be denied anymore and subsequently leads to fainting. In my chapter, I oppose this reading by arguing that it is not the most fruitful method to approach fainting scenarios the way they are deployed by Kleist. Clearly, the actual moment of fainting is strictly related to a significant loss of agency and the protagonists' fear of losing their agency, to be *ohne Macht*, which alludes to *Ohnmacht* [consciouslessness], and this can easily be read and justified through the lens of Freud's concept of fear of castration. After all, according to contemporary definitions of fainting, fear, anxiety and pain are very likely to prompt it.¹⁷⁴ But a closer look reveals that in Kleist we deal with more than psychological processes such as the aforementioned fearful or anxious reaction. Rather, we encounter literary and dramatic attempts to foreground the force of creative imagination as a central element to finding the golden middle Kleist thematizes in most of his works. As this chapter will demonstrate in the following analysis, creative imagination allows each protagonist to develop a surrounding according to his or her individual needs. For example in Sylvester's case, it is his *Geist* that flees his body and

¹⁷³Margarete Berger "Zu den Ohnmachtszenarien Kleistscher Protagonisten," *Freiburger Literaturpsychologische Gespräche* 27 (2008): 249-278.

¹⁷⁴*Synkope—Wissenswertes zum Thema Ohnmacht*, CNMedizintechnik AG, 2004, Web, 05/22/2012 <http://www.synkope.at/wbs.php>

runs to God, while the spirit of the prince of Homburg explores visionary dream landscapes that are strongly reminiscent of the Elysian Fields. The spirit does not flee the body in order to repress or forget. Rather, it abandons “its” body in order to enter another realm. This realm, as I claim, is a product of the creative imagination and gives the protagonist the chance to experience an alternative and improved version of perception, one that is neither blurred nor tinted by physiological processes within the body. Thus, I show that Kleist partakes actively in the debates on medicine, psychology, and philosophy. In a similar manner to Moritz and Goethe, he makes an intervention that opposes the mainstream understanding of the value of a creative imagination.

Helmut Schneider’s article “Standing and Falling in Heinrich von Kleist” is a study of corporeal gestures that claims that “the impressive register of body and expressions frustrates [...] any attempt to decode it unambiguously.”¹⁷⁵ Accordingly, Schneider’s reading of Kleist concludes that the effect of bodily involvement is “less one of sheer descriptiveness or psychological depth, but rather a kind of *mise-en-scène*, a singular combination of corporeal concreteness with choreographic stylization, of spatial depth with theatrical pattern.”¹⁷⁶ Schneider believes that the function of a falling body is to stress a particular moment in the structure of a play or narration, rather than to communicate its own message in a dialogue with the world outside the body. The idea of a continual dialogue between the mind and body and the outside world is, however, an essential part of this thesis. As this chapter demonstrates, the significance of fainting far exceeds its structural role. As I shall claim, fainting should be regarded as an

¹⁷⁵Helmut J. Schneider, “Standing and Falling in Heinrich von Kleist,” *MLN* 115.3 (2000): 502-518.

¹⁷⁶Schneider 502.

intersection of possibilities as to how to cope with a problematic or even traumatic experience. It is a crucial instance in this mind-body dialogue as it can lead to an improvement or expansion of the existing horizons of the fainting protagonists, thus unlocking an infinite pool of knowledge, help, and advice. In this chapter I will foreground the theater as a visual medium that Kleist deliberately makes use of in order to overcome the insufficiency of language that overshadows the attempts to convey science, medicine, and philosophy in an exact, truthful, and yet aesthetically attractive way.¹⁷⁷ By choosing theater as the preferred medium, Kleist valorizes images over words to unfold and distribute his cause. Visualizing the mind-body issue helps Kleist fill the gaps that words miss to fill.

An integral part of this work is the overarching idea that Kleist's disproportional use of fainting scenarios, dream accounts, as well as a sporadic (con)fusion of reality and dreams, points to a renegotiation of their origin and their purpose within the discourse on imagination. In addition to the benefits of nightly and daily dreaming discussed in the first two chapters of this dissertation, Kleist's *Das Käthchen von Heilbronn* and *Prinz Friedrich von Homburg* add new a component to the discourse on the creative imagination: understanding all these altered states of consciousness as a gradual process towards a better and customized solution rather than a sudden reaction to an individual trauma. I argue that in his works Kleist skillfully deploys the traditional understanding of unconsciousness as an evidently gendered way of reacting to hurt

¹⁷⁷See for instance Carl J. Fink, Goethe's *History of Science*, (Cambridge University Press, 1991) as well as Jocelyn Holland, *German Romanticism and Science. The Procreative Poetics of Goethe, Novalis, and Ritter* (New York: Routledge, 2009). Both scholars investigate Goethe's struggle with the insufficiency of language to narrativize science.

feelings and dismay.¹⁷⁸ In its stead, by playing with the two notions of the unconscious and unconsciousness, Kleist portrays an integral part of our psychology that lies dormant in everyone. I will show that Kleist's call for its exploration as well as integration into the quotidian is not a fancy whim, but a necessity to maintain mental health. In an examination of both eponymous characters of *Prinz Friedrich von Homburg* as well as *Käthchen von Heilbronn*, I will show that accepting and then using the unexplored and frequently feared forces of the imagination constitute in Kleist's oeuvre the only way to a balanced self and a completed painting of virtue. The ways in which the individual characters make use of it depends on their individual background and mind set.

In analogy to the authors already discussed in the previous chapters of this dissertation, Salomon Maimon for instance, Kleist advanced the idea that the further the individual is detached from his or her conscious state of mind, the better it is for the emergence of the creative imagination. Understanding the consciousness-unconsciousness dichotomy in almost geographical terms, for example in Maimon's idea to move further away from the conscious state, is not entirely uncommon. As the first chapter demonstrates, regarding the process of moving further away from the conscious mind was inherent to many psychological phenomena and is productive in visualizing the process of getting to the bottom of something—the initial goal for exploring and

¹⁷⁸See Catherine Clément, *Syncope* (Minneapolis: University of Minnesota Press, 1994) 1: For generations fainting “has usually [...] been allotted to woman: it is she who sinks down, dress spreading out like a flower, fainting, before a public, that hurries forward.” Fainting is clearly gendered and a fainting female protagonist is accepted and almost expected in literature around 1800. For instance, in her 1771 bestseller, *Das Fräulein von Sternheim*, Sophie von La Roche depicts a scenario of female fainting. The eponymous female protagonist faints when her virtue and reputation are in danger. Sophie von Sternheim's fainting does not necessitate an explanation. It is an appropriate way to express her dismay and being upset, and the public understands it as such. As a member of the weaker sex, the female protagonist is more likely to be overwhelmed by her emotions and less likely to regain control over her affects and therefore, female fainting does not transgress nearly as many conventions as male fainting does.

conquering the unconscious realms of the human mind. For example, according to eighteenth-century dictionary entries, medicine of those days distinguished between two stages of unconsciousness: the first stage being “Ohnmacht ersten Grades” [“first degree fainting”], the second that of “starcke Ohnmacht” [strong fainting], and lastly “Synkope.”¹⁷⁹ In addition, *Ohnmacht* was either “eigenleidig” or it was “mitleidig,” two concepts which referred to an autochthonous fainting, or to fainting as a symptom of a physical disease.¹⁸⁰ As the previous chapters of my dissertation have shown, the creative forces of our imagination are considered to be only accessible through dreams or daydreams. In this light, this chapter examines Kleist’s reevaluation of traditional fainting scenarios as a means to invade even deeper, further into the human mind. In this respect, my thesis adds a crucial historical dimension to current research. I analyze those moments in Kleist’s work which depict a domination of the spiritual over the physical, for example in fainting spells, sleep, and all transition states, as a literary figure and a vehicle that mobilizes creative forces of the imagination which have a positive effect on the protagonist’s further development.

This chapter also emphasizes the medium that Kleist chose for the instantiation of syncope and imagination: the stage play. In this regard, I argue that by incorporating most of the portrayed fainting spells into his theater plays Kleist finds a way of portraying what did not have a name until almost a century later: the unconscious.

Though Moritz’s case studies and Goethe’s “The Confessions of the Beautiful Soul” all

¹⁷⁹Roland Galle, “Szenarien der Ohnmacht im Jahrhundert der Aufklärung” in *Leib-Zeichen: Körperbilder, Rhetorik und Anthropologie Im 18. Jahrhundert*, ed. Rudolf Behrens and Roland Galle (Würzburg: Königshausen & Neumann, 1993) 110. With regard to different versions of *Ohnmacht* see also “Ohnmacht,” *Zedler*. 992-1004.

¹⁸⁰Galle 110.

foreshadow what Freud develops and names, in *The Unconscious* for example, it is Kleist who acknowledges, or perhaps yields to the inadequacy of words to represent the motifs of mind-body issues at the turn of the nineteenth century. As I argue, it is no coincidence that an overwhelming majority of Kleist's examples of syncope are embedded in stage plays, and take the protagonist (as well as the spectator) into places that lie beyond the conscious, physical world.¹⁸¹ The absence of words that accompanies the fainting body in Kleist's play is programmatic for his take on this issue: our senses are just as inadequate for grasping the greater meaning as are words. The influence of the body on perception equals in Kleist's plays a disturbance that has to be eliminated in an equally radical way: fainting. Free from bio-chemical processes that for Kleist taint our perception, the spirit finally gets the chance to get away from the surge of impression and see the situations for what they are. In a way, in staging fainting, I claim, Kleist found a productive way to represent the golden middle.

Before engaging in an analysis of Kleist's *Das Käthchen von Heilbronn* and *Prinz Friedrich von Homburg*, this chapter will first highlight the two main themes that weave through all of Kleist's works: the search for what he describes as "auf der Mittelstraße zu wandern" and the search for the source of knowledge.¹⁸² As the discussion of these two topics will show, Kleist's conflictual coming to terms with these forces is what necessitates discovering new paths that lead to a clearer understanding the dialogue between the individuals and the world around them. The examination of the

¹⁸¹See for instance the fainting spells in *Die Marquise von O...*, *Das Erdbeben in Chili*, and *Michael Kohlhaas*. None of these fainting spells involve an excursion into the world of the characters' imagination, while *Die Familie Schroffenstein*, *Das Käthchen von Heilbronn*, or *Der Prinz von Homburg* elaborately visualize a space evidently created and accessed by the imagination.

¹⁸²Heinrich von Kleist, "Kunst- und Weltbetrachtung. Aufsatz, den sichern Weg des Glücks zu finden und ungestört—auch unter den größten Drangsalen des Lebens—ihn zu genießen!" in *Sämtliche Werke und Briefe*, ed. Helmut Sembdner, vol. 2 (München: dtv, 2001) 308. All further reference are abbreviated KW.

two plays will foreground the connection between the ubiquitous fainting and the discourse on medicine, psychology, and creative imagination. This analysis will ultimately lead to my claims that it is only through conflating extremes that Kleist finds a way of reaching the golden middle that facilitates a perception that reaches far beyond physical boundaries and abilities. In order to remain in touch with this source of insight, I will further show, fainting, Kleist's main port of entry into the world of that higher perception, must necessarily be induced, prolonged, and used at will. Thus, fainting cannot be understood merely as reaction to an external stimulus, but also a self-controlled means to gain a thorough insight.

"... grade nur auf der Mittelstrasse zu wandern..."

During his short yet productive life, Heinrich von Kleist took up the musings on how to achieve the greatest possible balance, which he referred to as virtue, probably more often than most of his contemporaries. At times directly, sometimes only implicitly, the pursuit of the said balance emerges in most of Kleist's plays, novellas, letters, and essays. In a letter to his friend Rühle [von Lilienstern], Kleist writes:

Wir sehen die Großen dieser Erde im Besitze der Güter dieser Welt. Sie leben in Herrlichkeit und Überfluß, die Schätze der Kunst und der Natur scheinen sich um sie und für sie zu versammeln... aber der Unmut trübt ihre Blicke, der Schmerz bleicht ihre Wangen, der Kummer spricht aus allen ihren Zügen. Dagegen sehen wir einen armen Tagelöhner, der im Schweiß seines Angesichts sein Brot erwirbt; Mangel und Armut umgeben ihn, sein ganzes Leben scheint ein ewiges Sorgen und Schaffen und Darben. Aber Zufriedenheit blickt aus seinen Augen,

die Freude lächelt auf seinem Antlitz, Frohsinn und Vergessenheit umschweben
die ganze Gestalt. (KW 301)

[We see the greats of this earth in possession of this world's wealth. They live in
glory and abundance, the treasures of art and nature seemingly gather around
them and solely for them...but resentment clouds their gaze, pain pales their
cheeks, worry speaks from their features. In contrast, we see a poor day
laborer who earns his living by the sweat of his brows: dearth and poverty
accompany him, his whole life appears to be eternally dominated by sorrow,
working, and lack. Nonetheless contentment shines from his eyes, happiness
emanates from his face, cheerfulness and abandon shroud his whole form.]

This excerpt spells out what many of Kleist's pieces of work instantiate: earthly wealth
and riches, by many believed to create happiness and blessedness, are nothing but a mere
semblance without any roots in the reality. The rich and wealthy, who according to the
commonplace belief should feel blessed, happy and fortunate, reveal neither of these
traces. Their facial features reveal what their sartorial elegance, for instance, tries to
hide: sorrow, pain, and discontent. On the other side are those believed to be less
fortunate. They are poor in material goods, and yet, in Kleist's opinion, they are those
whose countenance reveals genuine happiness and joy. To find a way to bridge the
extremes, to strike that balance, of this chiasm is as worthy of pursuing as it is close to
impossible to fulfill. Achieving happiness and fulfillment is in Kleist's works an issue
built on seemingly irreconcilable extremes. In analogy to the gap between the unhappy
rich and happy poor, the gaps dividing the material and the spiritual, human and animal,

as well as conscious and unconscious remain equally irreconcilable and glaring. In the same letter, Kleist admits nonchalantly that the painting depicting full felicity would forever remain a conundrum due to the lack of the “bedeutungsvolle[n] Wort der Auflösung” [“significant word of release”].¹⁸³ Lacunae are a central theme in his works and, as this chapter will demonstrate, it is furthermore what Kleist so eagerly represents through all sorts of syncopal states. Prinz Friedrich’s somnambulism, Käthchen’s dreams, Schroffenstein’s fainting spells—all these phenomena orbit around it as though it were a celestial body. As I will show, it is not for the lack of a better word, but for the lack of a word at all that Kleist turns toward the theater play as a medium and syncope as the vehicle for making his point—a problem we I have already discussed in the previous chapter on Goethe’s “Bekenntnisse einer schönen Seele.”

The impossibility to verbalize that what lies beneath the surface and constitutes the lacunae paves the way for a large problem for Kleist: epistemology. If we have access to only a certain share of all that there is to know, how reliable are the facts and premises on which we build our lives and societies? A look at the narrators and protagonists that Kleist created in his literature reveals unmistakably that, strictly speaking, there is no way for the reader to trust them. Most of them experience ruptures of consciousness and thus their narrative is fragmentary, as for example the aforementioned Marquise von O... . Others, Friedrich, the prince of Homburg as we will see, rely on their dreams and visions as the source of their knowledge, and are frequently unable to disentangle the content of the physical reality and that of their dreams. In the case of Käthchen and her beloved Graf von Strahl Kleist even goes as far as to have

¹⁸³KW 304. “... aber, Lieber, ein Gemälde würde das immer nicht werden, ein Rätsel würde es Ihnen, wie mir, bleiben, dem immer das bedeutungsvolle Wort der Auflösung fehlt.”

them meet in a lucid dream that they both share. Accepting and trusting the truthfulness of that dream ultimately leads to their reunification and marriage. The unreliability of the sources that feed what we (believe to) know has the consequence that nothing is what it seems. The prince of Homburg is the most graphic case among Kleist's characters. As a protagonist, the prince's most dominant features are his vivid dreaming, somnambulism, and somniloquy. They all fragment the prince's modes of perception and make it almost impossible for him to tell the boundaries between reality and dreams as he fails in reconciling these different modes. The gaps existing between these fragments belong to his profile to the same extent as do the actual fragments bearing pieces of his personality. In other words, Kleist's discussion of the ever uncompleted "Gemälde" ["painting"] from the opening paragraphs finds its representation in characters such as the Prinz von Homburg. Strictly speaking, we can never be sure whether what we see is in fact the true, or, to push it step further, whether there even is something like truth for Kleist. As I will demonstrate shortly, it is the insufficiency of the five senses that thwarts this endeavor. As a consequence, by emphasizing this inadequacy Kleist actively criticizes the systems of science along medicine and psychology, but also our epistemological principles. While scholarship traditionally understands this to be an expression of Kleist's so-called Kant-crisis and his "deeply rooted philosophical" and later "social scepticism," I intend to approach this debate through the lens of the genre he chooses to stage the inadequacies of the sensual perception.¹⁸⁴

In his works, Kleist anxiously foregrounds a multiplicity of narratives that is deeply rooted in his belief that our five perceptual senses are not enough to perceive the

¹⁸⁴Seán Allen, *The Stories of Heinrich von Kleist. Fictions of Security* (Rochester, NY: Camden House, 2001) 4.

whole picture. The fact that Kleist's protagonists can unfold or reconstruct only fragments of their narrative is one aspect of this observation. The other is the fact that each of the characters in question develops a unique set of instruments that facilitates his or her interaction with the realm in between the superficially graspable fragments. In a way, the intersection between the superficial narrative that other protagonists as well as readers and spectators can follow, and the narrative that unfolds in the depths of the unconscious, appears to be Kleist's response to the insufficiency of the epistemological systems he is acquainted with. Numerous times throughout his entire literary oeuvre, Kleist's characters make statements such as "so begriffen es diese fünf Sinne ... nicht" ["these five senses were not to comprehend it..."].¹⁸⁵ In the same way that Kleist struggled with the inadequacy of words to express what he had in mind, he also has difficulty in coming to terms with the dominant epistemological systems of empiricism and rationalism. As I will show, this troublesome dialogue is essential in order to understand the role and function of the altered states of consciousness that flood Kleist's works. Each fainting spell, for example, puts the said shortcoming in the spotlight. A number of these fainting spells occur when the perceived is too overwhelming and the five senses fail in processing the external stimuli.¹⁸⁶ Repeatedly, Kleist demonstrates that there is not only more to human nature than the physiological senses could possibly grasp, but moreover that those physiological processes that facilitate perception in the first place can also blur the picture that we try to attain. Syncope does for Kleist's works what dreaming did in Moritz's case studies: it dims the white noise caused by

¹⁸⁵Theobald in *Das Käthchen von Heilbronn* I.1.111.

¹⁸⁶See for example the eponymous Marquise von O..., the elector in *Michael Kohlhaas*, Jeronimo in *Das Erdbeben in Chili*, or Alkmene in *Amphitryon*.

physiological processes which interfere with the *sotto voce* of the unconscious. Once the physiological processes are dimmed, the unconscious becomes all the clearer, and the fragments can be woven into a whole.

With each instance of a fainting spell with an ensuing dream, Kleist actively seeks to rebut the claims made by empiricism as he underlines the existence of an alternative reality. In order to perceive this reality we need reach beyond the five physical senses and allow our (creative) imagination to provide us with images of that reality. At the same time, it is well known that his attempts to approach rationalism turned out even more futile.¹⁸⁷ This failed attempt translates in Kleist's works into the chaos and unpredictability of events caused by ruptures. Chaos always looms right beneath the surface, regardless of how composed it may seem at first sight. For example, Jeronimo, Josephe, and their son Juan (*Das Erdbeben in Chili*) are murdered during a Catholic mass in a place that initially seemed to all of them like the almost paradisiacal idyll that looks "als ob es das Tal von Eden gewesen wäre" ["as if it was the valley of Eden"].¹⁸⁸ The atrocious circumstances of this excessively violent crime can be neither predicted nor understood at any time. The eruption of violence in this novella evidently shows that for Kleist reason was not the driving force, nor was it an instrument capable of comprehending all types of situations and pieces of information we may be confronted with. To sum it up, whatever physical means are available to perceive, process, and comprehend, they will always remain insufficient for grasping the entire

¹⁸⁷See Kleist's "Kant-Krise," for example: Tim Mehigan, "Kleist, Kant und die Aufklärung," in Tim Mehigan (ed.), *Heinrich von Kleist und die Aufklärung* (Rochester, NY: Camden House, 2000).

¹⁸⁸Heinrich von Kleist, "Das Erdbeben in Chili," in *Sämtliche Werke und Briefe*, ed. Helmut Sembdner, vol. 2 (München: dtv, 2001) 149.

picture. As I claim, acknowledging the need non-physiological modes of perception is for Kleist the first step towards a possibility of filling the disruptions with meaningful content and leading thus dominant epistemological systems into a new, productive, dimension.

Insert [your need here]—Prinz Friedrich von Homburg and the Creative Imagination

Kleist's final play, *Prinz Friedrich von Homburg*, is seemingly set up to tell the story of the prince of Homburg, an actual historic figure, and his battle at Fehrbellin. Yet even though the title may imply a dramatic reproduction of the prince's biography during the time of the battle, Kleist abandons factual loyalty and creates instead a gloomy, Romantic hero who wanders the thresholds of the realms of reality and fantasy. Although the battle provides the central narrative structure of the play and serves as the decisive moment in the prince's fate, it is not the focus of the entire work. Rather, it is the prince's mysterious somnambulism, reverie, vision-like dreams, and frequent fainting that make him a unique character among his contemporaries. Like many other of Kleist's characters the prince is at war. As a character he is regarded as ambivalent, and effusive, but most of all he is in despair because he is struggling against the authority of which he is part.¹⁸⁹ As a prince he is an official member of the electoral court with representative as well as executive functions and powers. He represents and executes the laws, which he himself violates and thus evokes the great tragedy that almost costs him his life. Yet this is not what makes him so exceedingly unique. Apart from his superficial struggle with laws and authorities, the prince fights a battle with his

¹⁸⁹Mathieu Carrière, *Für eine Literatur des Krieges, Kleist* (Frankfurt am Main: Roter Stern, 1981) 39.

consciousness that, paradoxically, is wide awake during his fits of sleepwalking, and opaque when he is conscious and awake. It distinguishes the prince from other characters in so far as it means that, in analogy of Kleist's painting of the virtue, parts of the prince's personality are always unconscious. While sleepwalking the prince has the most vivid and active dreams that border on divinations. Yet while conscious and awake, the prince is lost, confused, and disoriented as to what is true and real, and what is right or wrong.

The foundation of his feelings and perception is based on the two extremes of waking and dreaming. This binary constitutes equal parts of the prince's consciousness and reality creating thus the framework in which he attempts to negotiate his identity as a public persona, a private man, a spirited warrior, and a romantic lover. In the course of the play, Friedrich's struggle to unite all of his personae on one level of consciousness is at the verge of failing multiple times, and he is in danger of remaining only a collection of fragments and pieces without a connecting thread to fill the gaps between these fragments. The gaps between the fragments are constitutive of his personality to the same extent as are his conscious moments. In other words, he consists of fragments which he fails to bridge. Living between these fragments and simultaneously in all of them not only challenges his perception and reasoning; it alienates the prince from his social surroundings. More strikingly however, Friedrich is many times at a loss of understanding himself. His creative imagination, which as the end of the play shows is meant to have a positive effect on him, poses for Friedrich one of the largest problems. All this can be observed in the initial scene in which Graf Hohenzollern and the elector with his wife and daughter find Friedrich sitting under an oak, absorbed in a fantasy and

entirely oblivious to the external world. Witnessing Friedrich in this state of mind irritates the elector's family:

Der Kurfürst. Der junge Mann ist krank, so wahr ich lebe.

Prinzessin Natalie. Er braucht des Arztes—!

Die Kurfürstin. Man sollt ihm helfen, dünkt mich, Nicht den Moment verbringen,
sein zu spotten!

Hohenzollern (indem er die Fackel wieder weggibt). Er ist gesund, ihr
mitleidsvollen Frauen, Bei Gott, ich bins nicht mehr! ... Es ist nichts
weiter, glaubt mir auf mein Wort, Als eine bloße Unart seines Geistes.
(I.1.31-39)

[Elector. The young man's ill. I'm quite convinced.

Princess Natalie. He needs a doctor--!

Electress. We should help him, so
It seems to me, not spend our time in making
fun of him!

Hohenzollern (handing back the torch).

How kind you ladies are,
but he's in good health by God
my own's no better!... Oh you may take my word
for it, it's nothing more than a fit of mere distractedness.]¹⁹⁰

¹⁹⁰ All Prinz Friedrich von Homburg translations by Martin Greenberg taken from Heinrich von Kleist, "Prince Frederic of Homburg," *Five Plays*, ed. Martin Greenberg (New Haven & London: Yale University Press, 1988).

The sight of Friedrich lost and confused prompts the need to call a physician, classifying the prince thus as somebody who needs medical help and is unable to call for help himself, not to mention help himself. The electress's remark not to waste time on ridicule and mockery insinuates in addition that the sight has them believe Friedrich is mentally ill, not physically. This incidental statement, however, showcases Friedrich's entire tragedy: his sleepwalking and sleepwalking have brought him the reputation of being not entirely sane and accountable for his deeds. The situation unwinds when the Duke of Hohenzollern explains that it is not illness, but rather his spirit's bad habit.

Both Kleist as the author and Hohenzollern as the character fail to specify what this bad habit of Friedrich's spirit may be. Gudrun Debriacher calls it a "Verfallenheit in die Welt der Träume" ["an addiction to the world of dreams"] and interprets it as a misdemeanor.¹⁹¹ In contrast to Hohenzollern, who blames the spirit and implies thus that it is an entity with its own will and agency, Debriacher concludes that Friedrich's somnambulism serves here as mitigating circumstances for his disobedience towards the state. While Debriacher sees them as an excuse for the prince's disobedience, I contend that each dream and fainting episode is an attempt to bridge the ruptures between his public and his private self with a coherent narrative. To master this daunting task, Friedrich intuitively resorts to the unconscious, in Kleist's sense, to establish a balance. I shall argue that his failure to trust whatever he learns in these episodes stems solely from Friedrich's unwillingness to accept these images as an alternative, but legitimate dimension. In this respect, Friedrich differs from his literary counter-part Käthchen from

¹⁹¹Debriacher 103.

Heilbronn, which follows the dictates of her imagination without hesitation. Though she causes a similar amount of alienation, Käthchen never is emotionally torn as we witness in Friedrich's case. Unlike Friedrich, Käthchen understands, also intuitively, that without the integration of the unconscious forces the aforementioned painting of the world will stringently remain incomplete. While Debiacher interprets this behavior as a transgression of the existing legal and social norms, I see as a chance to negotiate an explanation or a remedy for Friedrich's situation by the means of his creative imagination. Friedrich's resorts to the images conjured up by his creative imagination because the conventional means, his physical senses and his ratio, fail him in this task.

A similar tenor dominates Helmut Schneider's article on "Standing and Falling in Heinrich von Kleist." Schneider interprets Friedrich's fainting and somnambulism as a metaphorical fall and the prince's struggle with and later acceptance of the death sentence as an appreciation of "the self as part of a higher order, that of the state."¹⁹² The concept of a "higher order of the state" is one that figures prominently in Schneider's research. The struggles to adhere to this higher order visualize Friedrich's contradictory nature: on the one hand, he indeed tries to comply with this order, yet on the other his deviant behavior sabotages this endeavor. In contrast to Schneider, I position Friedrich's struggle within the discourses on psychology rather than politics and law. Friedrich does not struggle with himself in order to abide by the hierarchy of the state, but rather in order to establish a balanced dialogue with both sides of the human mind: the conscious and the unconscious. The peak of the imposed hierarchy is in my interpretation not the state, but a one-sided glorification of the conscious side of the

¹⁹²Schneider 502–18.

human mind along with the perception through the five physical senses only. In other words, it is not the rigidity of the state that Friedrich sabotages, but the containment of the human mind into strictly physiological categories that the glorification of empiricism and rationality attempts. Each of his accounts of fainting, dreaming, sleepwalking, and sleeptalking is thus not a reaction, but an action taken to realize Friedrich's need to connect with the unconscious, animalistic side, which is equally drawn to and afraid of. In analogy to the two previous chapters, altered states of consciousness here symbolize the decision to flee the corporeal, physical world and seek refuge, explanations, and advice that can only be provided by Friedrich's creative imagination. It is only there that Friedrich can flee the mockery and failure, and finally indulge in fame and glory as "das größte der Güter der Erde" ["the greatest of the commodities in the world"].¹⁹³ The ultimate materialization of this dream, however, can only become available to Friedrich once he realizes that his dreams and visions were comforting premonitions that he should have trusted to begin with.

Friedrich, Arthur, and a Double Identity

A close look at the way Kleist introduces his last hero reveals a man who can hardly be taken seriously by his aristocratic and militaristic surroundings at court. Even before the action in Kleist's play begins, the image of the prince of Homburg is defined in seemingly negative, almost lunatic terms. In the middle of the night Friedrich "sitzt mit bloßem Haupt und offner Brust, halb wachend halb schlafend, unter einer Eiche und windet sich einen Kranz" ["bareheaded and with his shirt open at his throat, nodding

¹⁹³Heinrich von Kleist, letter to Ulrike von Kleist, 26 October 1803.

half asleep, is seated underneath an oak tree twining a wreath”].¹⁹⁴ That he is bareheaded and unbuttoned, as he is described in the stage directions, clearly violates the courtly sartorial protocol. The fact that the scene takes place during the night does not dismiss the prince from his duties as a public figure representing the court at all times and by all means. Moreover, he not only transgresses the dress code, but he also deviates from the norm in his state of consciousness as well as that of his behavior. In the improper garment, with his consciousness captured somewhere between waking sleeping, he sits under an oak, dreams, and weaves a wreath. The decay and destruction of the seventeenth century, in which Kleist chose to set his last play, dissolve in almost enchanted heathen scenes. The oak, the wreath, and the disheveled garment create an atmosphere of an unspoiled and innocent primal communion between the protagonist and his dream world. In the light of a mind-body symbolism, the bare chest as well as the bare head, suggests an allusion to an open heart and an open mind, unobstructed by any royal, i.e. worldly emblems. In this scene, Kleist invokes an intimate look into Friedrich’s most vulnerable, unprotected aspects of his personality, which, as will become evident later, is not possible without his immersion into his dreams.

The attempt to awake him from his dreams causes Friedrich to faint and lose his consciousness entirely. The sound of his given name Arthur being called from the physical world hits the prince like a bullet. This fainting spell is only the first in array of falls that become Friedrich’s trademark, even among Kleist’s protagonists. Friedrich’s recurrent sinking to the floor, falling, or stumbling is a key element in Kleist’s attempt to visualize the dominant forces that come into bearing in the interaction between

¹⁹⁴PH 1.1.

Friedrich's mind and body, as well as his conscious and unconscious side. According to Helmut Schneider,

for the eighteenth century [...] standing upright, rising to one's feet in order to confront the world and face one's fellow human, distinguished man from animal and symbolized his moral autonomy. Correspondingly, falling [...] designated the failure to live up to this distinct position and served as a reminder of human frailty.¹⁹⁵

What this passage suggests is that the loss of the upright position of his body equals a loss of his ability to assume responsibility and agency. The lack of bodily uprightness is symptomatic for a lack of uprightness of his character. Instead, by losing his stability Friedrich is dehumanized and stripped of the ability to think in moral and rational categories. Departing from this negative reading of the act of falling, I argue that in Kleist's oeuvre identifying a protagonist with an animal does not imply a debasement of that protagonist, but alludes to a (re)connection with the animalistic aspect of the human mind. In other words, it constitutes a turn, or a return, to the instincts and intuitions that are, and must be, contained by the conscious and rational mind. Considering the fact that each time Friedrich, and as we will later see Käthchen, docks into these instinctual forces, he experiences a manifestation of images. In the end, these images grant Friedrich, and Käthchen, a glimpse into their future delivering simultaneously additional facts about their future that neither Käthchen nor Friedrich are able to produce with their physiological senses alone. These additional insights aim for a double impact: first, they are meant to complete the rather fragmentary painting, to use Kleist's term, and deliver thus a better grasp of Friedrich's situation and future. Second, they also deliver a simple

¹⁹⁵Scheider 504.

yet powerful message guaranteeing an entirely positive outcome of things. Friedrich's confusion arises accordingly from his inability to embrace these messages and accept them as insights which are as valid as thoughts and conclusions he makes with full consciousness.

In contrast to his female counterpart Käthchen, Friedrich rejects the mentioned unity of the conscious and the unconscious throughout vast parts of the play. In fact, the ultimate understanding that these visions manifested the future reality all along, does not occur to Friedrich until the final scene and the help of his friends. Until then, Friedrich is only able to strike the balance between both forces when in a battle. Though his official name is Friedrich, the protagonist closest to him, call him by his given name, Arthur. In its Celtic origin Arthur means the bear. A bear may be an awe-inspiring animal, yet it is an animal. During the fateful battle of Fehrbellin the prince is described as fighting "dem Bären gleich" [like a bear"].¹⁹⁶ He develops stunning and literally awe-inspiring powers and skills, and he appears to gain the victory due to instinct-driven action and tactics. These scenes reveal Friedrich's strong connection with the animalistic, instinct-driven, unconscious not in order to showcase a wild and unstable personality that requires taming and containment. On the contrary, these scenes serve as examples for the infinite grandeur Friedrich achieves when his conscious and unconscious forces unite. The utter confusion Friedrich suffers from, consequently, does not originate in the mere existence of his dreams and visions, but rather from his perpetual attempts to contain, control, reject it. In the end, it is this rejection that paralyzes him. Friedrich's inner turmoil and fragmentation is documented in lines such

¹⁹⁶PH 2.6. 551.

as “Träum ich? Wach ich? Leb ich? Bin ich bei Sinnen?” [“Am I dreaming? Am I awake? Am I alive? Am I in my senses?”], and foreground his inability to trust his own judgment. This again finds its expression in Friedrich’s fainting, falling, and stumbling, altogether signs of instability triggered by the loss of uprightness suggested by Schneider.¹⁹⁷ In the following paragraphs, I will examine Friedrich’s literary counterpart, the eponymous Käthchen von Heilbronn. Käthchen’s approach to the conscious-unconscious dialogue surpasses Friedrich in terms of productivity, usefulness, and success. By juxtaposing the two diverging ways of coping with the interaction between the conscious and the unconscious parts of the human mind, I will prove that Kleist’s contribution to the psychological discourse of his time was as radical as that of Moritz, and Goethe, and his appeal to explore the unconscious realms of the human mind was not only a matter of invigorating the creative imagination, but the only way of negotiating a coherent and complete picture in the pursuit of happiness.

Käthchen’s Lucid Dreams

Käthchen is Heilbronn’s most cherished daughter. Growing up with Theobald the gunsmith as a father, Käthchen’s good heart and beauty makes her famous beyond Heilbronn’s city walls.¹⁹⁸ Due to her virtuous modesty and divine beauty, she is the

¹⁹⁷ PH 2.10.768.

¹⁹⁸ Heinrich von Kleist, *Das Käthchen von Heilbronn in Sämtliche Werke und Briefe*, ed. Helmut Sembdner, vol. 1 (München: dtv, 2001) I/I 69-80. All further reference to this drama will be indicated parenthetically in the body of the text by the abbreviation KH. “Ein Wesen von zarterer, frommerer und lieberer Art müßt ihr euch nicht denken. ... Ging sie mit bürgerlichen Schmuck über die Straße, den Strohhut auf, vom gelben Lack erglänzend, das schwarzsamtene Leibchen, das ihre Brust umschloß, mit feinen Silberkettlein behängt: so lief es flüsternd von allen Fenstern herab: das ist dsa Käthchen von Heilbronn; das Käthchen von Heilbronn, ihr Herren, als ob der Himmel von Schwaben sie erzeugt, und von seinem Kuß geschwängert, die Stadt, die unter ihn liegt, sie geboren hätte.” [“You could not imagine a creature of more tender, pious, and loving nature, even though your thought flew on the wings of

focus of many dreams, aristocratic and bourgeois alike. As the obedient and loving daughter that she naturally is, Käthchen, she is set to marry her betrothed, a man chosen by her father, and a decision she seemingly never would have questioned. This setting is strikingly reminiscent of Kleist's painting of fulfilled virtue, beauty, and happiness, and sure enough doomed to be shattered into pieces with a vehemence that leaves Käthchen, Theobald (her father), and many minor characters speechless and uncomprehending. Upon seeing the regional Duke, Graf Strahl, Käthchen shows a different side. She drops

Geschirr und Becher und Imbiß, da sie den Ritter erblickt, ...; und leichenbleich mit Händen, wie zur Anbetung verschränkt, den Boden mit Brust und Scheiteln küssend, stürzt sie vor ihm nieder, als ob sie ein Blitz nieder geschmettert hätte.
(KH I.1.160-164.)

[the dishes and goblets and repast, and pale as a corpse, with hands clasped as in prayer, her forehead and breast to the floor, she fell down before him, as if a bolt of lightning had stricken her down.]

The Graf's striking impression, mysteriously transforms Käthchen's from a picture-perfect daughter to someone "gleich einer Verlorenen, die ihrer fünf Sinne beraubt ist" ["like a madwoman, bereft of her five senses"].¹⁹⁹ In an attempt to hold on to this

imagination to the dear little angels who peep out with bright eyes from under God's hands and feet. Whenever she crossed the street in her simple finery, wearing her straw hat gleaming with yellow lacquer, with neat little silver chains draped over the black velvet bodice that fits her so trimly, a whisper would run from window to window: That is Käthchen of Heilbronn. Käthchen of Heilbronn, my lords, as if the Heaven of Swabia had begot her, and the city beneath it, fructified by its kiss, had borne her."] All translations for *Das Käthchen aus Heilbronn* by Frederick E. Pierce and Carl F. Schreiber taken from: *Fiction and Fantasy*, ed. Frederick E. Pierce and Carl F. Schreiber (New York: Oxford University Press, 1927).

¹⁹⁹ KH I.1.184-185.

sensation and follow the Graf, Käthchen steps out of the window and falls thirty feet to the ground. As a result, she is in a coma for weeks. After her first awakening, Käthchen “schnürt ihr Bündel” [“tied up her bundle”] and leaves her home to find the Duke.²⁰⁰

Seeking help in coming to terms with Käthchen’s mysterious transformation, Theobald takes the case to court where he hopes to find clarification over justice for Käthchen’s transformation, that he simply calls abduction. Remarkably, for Theobald Käthchen’s abduction is of dual nature. On the one hand, he feels that Graf deprived him of his daughter. He refuses to believe that Käthchen follows the Duke with accord to her own will. On the other hand, Käthchen is transformed to such a great extent that the father is unable to recognize his beloved daughter in the person he is confronted with after the change. The Vehmic court presiding over Käthchen’s case functions as a place in which the desperate father hopes to find an explanation, a chance to comprehend, and perhaps undo the recent events rather as a punitive institution that will avenge his loss. Together with an examination of the play’s speaking names (Graf Strahl for instance), natural symbolism (elder bush), and the function of father-figures, the legal framing of the play is one of the most analyzed aspects of this play.²⁰¹ One of the most recent studies on Kleist’s *Käthchen von Heilbronn* is Kathrin Pahl’s “Forging Feeling: Kleist’s Theatrical Theory of Re-Layed Emotionality,” in which Pahl “supports Deleuze and Guattari’s assessment that Kleist was one of the forerunners of an endeavor we are still engaged in today, namely of deconstructing the bourgeois ideology of feeling and

²⁰⁰ KH I.1.190-200.

²⁰¹For natural symbolism see: Steven R. Huff, “The Holunder Motif in Kleist’s *Käthchen von Heilbronn* and its Nineteenth-Century Context” in *The German Quarterly* 64/3 (1991): 304-12.

instead cultivating (again) the exteriority of feelings.”²⁰² Pahl further elaborates that, for Kleist, in order to:

communicate feelings one must press them out of their interiority: feelings must be ex-pressed. At the same time, language must be unable to express feelings since the superficiality of languages (the dilemma was initially confined to language in the narrow sense, but it quickly spread to all forms of expression, like body language, actions, etc.) is deemed to do injustice to the true depth of feeling. (667-668)

Like Pahl I am convinced that the necessity to communicate feelings and the simultaneous inability to do so are central to Kleist’s works. In the same sense, I embrace her observation that the diagnosed superficiality of language also affects other forms of expression. Pahl further identifies Kleist’s attempt of coming to terms with this dilemma in his focus on the exteriority and “the idea of desubjectivizing emotionality” in order “not only to spot feelings outside the subject, but also to forge them.”²⁰³ In contrast to Pahl, I think it necessary to divert the focus away from exteriority toward the processes triggered and experienced on the inside. Though Pahl’s argument that Kleist’s works suggest that emotions be expressed is correct, it disregards that a thorough knowledge of the spiritual mechanisms is at least equally significant. Apart from our emotions, it is the creative imagination that requires an outlet in order to make the picture complete. As the analysis of Kleist’s last play *Prinz Friedrich von Homburg* has revealed, suturing the bits and pieces available to us is deemed one of the most pressing

²⁰²Kathrin Pahl “Forging Feeling: Kleist’s Theatrical Theory of Re-Layed Emotionality” *MLN* 124/3 (2009): 666-84.

²⁰³Pahl 669.

concerns because dealing with fragments at times even enhances the looming chaos. In this light, I will now offer an interpretation of Kleist's *Käthchen von Heilbronn* and will show that the seemingly natural integration of creative imagination is a key element to a more successful and meaningful communication.

Living the Dream: Käthchen's Criminal Records

Kleist's *Käthchen von Heilbronn* begins with a court scene. All of the involved protagonist gather before the judges to examine one of the more esoteric crimes of German literary history. According to Theobald, the main plaintiff, Graf von Strahl is guilty of the kidnapping of Theobald's daughter Käthchen. But the accused considers himself innocent and rather a victim of being stalked by the same Käthchen. Käthchen herself seems unable to comprehend the uproar that her behavior had triggered. From her perspective she does the most natural thing: she follows a dream she once had. As the play reveals midway through the plot, the turmoil is caused by a dream of the Duke himself. Yet unlike most other dreams, this dream was a mutual experience. In the New Year's night, the Duke tormented by a ravishing fever is visited by an angel. Together with the angel, the Duke comes to see the girl that is destined to become his wife and be the only one that will ever truly love him. In this dream, he also learns that he will be able to discern her easily from everybody else because she has a birthmark on the back of her neck.²⁰⁴ Once recovered from his fever, the Duke's dream disappears into oblivion. Käthchen, however, remembers this dream when she sees the Duke for the first

²⁰⁴KH II.9.1150-1236.

time in her father's armory. She recognizes him instantly and from then on follows the dream that she takes to be a divine revelation.

The clarity of their dreamy encounter is stunning as she remembers every detail of that dream.²⁰⁵ To believe that Käthchen is a character who has clarity of mind with regard to dream and reality, however, is misleading. Though she is a character standing on the threshold between dreams and reality, just like the Duke, Käthchen is also frequently unable to tell these two dimensions apart. In fact, the boundaries between these two dimensions are many times less than clear. The consequence is not only a general confusion, but also a certain obstruction in the verbal communication among the protagonist. Käthchen's interrogation in the initial court scene showcases such miscommunication:

Der Graf vom Strahl (kalt). ... Wo hab ich sonst im Leben dich getroffen? - Ich
hab im Stall zuweilen dich besucht.

Käthchen. Nein, mein verehrter Herr.

Der Graf vom Strahl. Nicht? Katharina!

Käthchen. Du hast mich niemals in dem Stall besucht, Und noch viel wen'ger
rührtest du mich an.

Der Graf vom Strahl. Was? Niemals?

Käthchen. Nein, mein hoher Herr.

Der Graf vom Strahl. Katharina!

Käthchen (mit Affekt). Niemals, mein hochverehrter Herr, niemals.

Der Graf vom Strahl. Nun seht, bei meiner Treu, die Lügnerin!

²⁰⁵KH IV.2.2119-2151.

Käthchen. Ich will nicht selig sein, ich will verderben, Wenn du mich je—!

(KH I.2.510-19)

[Count vom Strahl (*coldly*). ... Where have I

At any other time encountered you?

Sometimes in the stable I would visit you.

Käthchen. No, honored lord.

Count vom Strahl. Not that! Come, Katherine!

Käthchen. You never came to me in any stable,

And yet more rarely laid a hand on me.

Count vom Strahl. What, never?

Käthchen. No, great sir.

Count vom Strahl. Ah Katherine!

Käthchen (*with deep feeling*). Never, my highly honored, lord, no, never!

Count vom Strahl. Now, verily, behold the lying jade.

Käthchen. May heaven reject me, may my soul be lost,

If ever you--!]

The futile attempt to reconstruct the chain of events that have led Käthchen's father to come to believe in her abduction are symptomatic for most situations in which the protagonists try to get to the bottom of something. Striving to reveal the truth, the Duke and Käthchen for example, both confuse their dreams with reality. The fact that both in deed even share certain dreams does not make the communication any easier. While in this example it is Käthchen who seems to be the one who cannot distinguish between

imagination and fact, it is actually the Duke who attaches scenes from his dreamy encounter with Käthchen to their interaction in real life. Many of the gestures the Duke refers to in the course of the interrogation, such as touching Käthchen “bei der Hand” [“Käthchen’s hand”] or “beim Kinn,” [“Käthchen’s chin”] refer to interactions that take place both in dreams as well as the reality. The lack of clarity is a thread weaving through the entire play and is not resolved until Graf Strahl acknowledges that the New Year’s dream is not merely a fantastic episode, but the “nackte Wirklichkeit” [“naked truth”].²⁰⁶

Recognizing the dreams and visions as a constitutive part of the reality is essential for the Duke to solve the puzzle that caused him and Käthchen so much trouble. At the same time, it is also essential to understand Kleist’s approach to physical reality, which for him, as I claim, cannot be fully understood without uncovering the depths of the unconscious. Those parts of our consciousness that lie behind the veil of the unconscious are equally important to reconstructing and suturing the fragments of reality that we are confronted with while fully conscious. The content of the unconscious cannot be communicated directly without causing further confusion and consternation. Rather, the unconscious translates its pieces of information into images that with the help of our creative imagination become our dreams, which again, then become are reality. Graf von Strahl spells it out after realizing that Käthchen is the girl he had seen in his infamous dream:

Der Graf vom Strahl.

Was mir ein Traum schien, nackte Wahrheit ist:

²⁰⁶KH IV.2.2147.

Im Schloss zu Strahl, todkrank am Nervenfieber,
Lag ich danieder, und hinweggeführt,
Von einem Cherubim, besuchte sie
Mein Geist in ihrer Klause zu Heilbronn! (IV.2.2147-2151)

[Count vom Strahl. What seemed a dream to me was naked truth.
With feverish nerves within my castle at Strahl
I lay, it seemed, a dying man. And yet,
By one of heaven's cherubs led, my soul
Visited her in her Heilbronn abode.]

After a confusion that held its grip until the final scenes of the play, the Duke finally remembers and acknowledges the dreamy encounter he had with Käthchen on New Year's Eve. Taken by surprise that he indeed is "doppelt," meaning that he is a ghost and wanders through the night, not only brings the actual event to light, but also highlights Kleist's cause in terms of the unconscious and creative imagination. In the quote above, the Duke acknowledges that what he thought to be a fantasy is the truth. Though he makes clear that it was only his ghost/spirit to render Käthchen that visit, he simultaneously acknowledges his spiritual part as equally legitimate and constitutive of his entire self. In fact, his spirit is as real as his physical body. The only difference between the spiritual and the physical self is that former all too often falls prey to oblivion, negligence, or disbelief. It is not until he becomes aware of his subconscious that Käthchen's case begins to make sense to him. Prior to this discovery, Käthchen's story was a vast disarray of fragments and episodes that failed to merge with one

another. In hindsight of this revelation, the Duke finally realizes his chance to grasp the entire picture and weave the scattered episodes into one big tale.

With regard to their abilities to tap and their awareness of grasping their imaginative and subconscious capacities, the two main characters, Käthchen and the Duke, stand in a chiasmic relationship to one another. During her trial and in the restored account of her enchantment with the Duke, Käthchen strikes as the one lost between the reality and fantasy. The dreamy visitation of the Duke and the ensuing encounter in their waking life are so tightly knit that it does not even occur to her to disregard her intuition that tells her to follow the Duke. Whatever she learned that night in her dream is true and there is not one single moment in which she falters, questions, or doubts the events and their verisimilitude. Among them two it is Käthchen who knows from the start that whatever our imagination mediates. The Duke on the other hand dismisses Käthchen as deluded. He acts kindly, at first, but does not take her seriously. His feelings for Käthchen remain just as well hidden as the fact that he recollects that infamous dream. None of his dreams or feelings is allowed to permeate the surface of the composed and rational Duke. Despite the fact that he intuits otherwise, in a conversation with his mother he speculates whether Kunigunde could be the girl he saw in his dream.²⁰⁷ In this case, the need to think over emphasizes the triumph of his rationality over his feelings and the imbalance between the surface and the interior.

²⁰⁷Dreizehnter Auftritt Gräfin Helena. Der Graf vom Strahl.

Der Graf vom Strahl. So wahr, als ich ein Mann bin, die begehrt ich
Zur Frau!

Gräfin. Nun, nun, nun, nun!

Der Graf vom Strahl. Was, Nicht? Du willst, daß ich mir eine wählen soll; Doch die nicht? Diese nicht?
Die nicht? Was willst du?

Gräfin. Ich sagte nicht, daß sie mir ganz mißfällt.

Der Graf vom Strahl. Ich will auch nicht, daß heut noch Hochzeit sei—Sie ist vom Stamm der alten
sächsischen Kaiser.

At first sight, this situation appears to support Pahl's argument that Kleist urges his protagonists and his readers to express their feelings. He has feelings for Käthchen, which he is conscious of, however, to put plainly, his head win out over his heart, and he disregards his actual feelings and considers getting married to Kunigunde because the facts point to her being the girl he dreamt about on New Year's eve. In this light, expressing his feelings could, in fact, alleviate the tension and confusion in this situation. Yet the conversation between the Duke and his mother also revolves around his feelings. The Duke's statement "So wahr, als ich ein Mann bin, die begehr ich / Zur Frau!" is a clear and outright testimony of his desires, which he is absolutely capable of communicating. One might argue that the emotions the Duke expresses in this scene are temporary and shallow—after all the reader knows how much he loves Käthchen at that point—and therefore not so difficult to express. But the crux in this situation is not whether or not the Duke manages to find a way to communicate his emotions. What matters is whether he manages to recognize his dream both in terms of its interpretation and meaning as well as accept it as the "nackte Wahrheit" as he does in the final scenes

Gräfin. Und der Silvesternachttraum spricht für sie? Nicht? Meinst du nicht?
 Der Graf vom Strahl. Was soll ichs bergen: ja!
 Gräfin. Laß uns die Sach ein wenig überlegen. (Ab.) (KH II.13.1372-1382)

[Count vom Strahl. So true as I'm a man, 'tis she I want
 To be my wife.
 Countess. Well, well, well, well!
 Count vom Strahl. What! No?
 You wish that I should choose myself a wife,
 And yet not her, this woman?
 Countess. Be not impatient,
 I haven't said that she displeased me wholly.
 Count vom Strahl. Not I that I would wed this very day.
 She comes of blood of ancient Saxon kings.
 Countess. And so your dream of New Year's eve upholds her,
 Is that your meaning?
 Count vom Strahl. Why conceal it? Yes.
 Countess. Let's take some time to think the matter over. (Exeunt.)

of the play. The capability of conveying one's emotion outward is one of the further steps. At the beginning stands the process of accepting the images created by the imagination as real and an essential part of one self. The threshold between reality and fantasy is therefore not to be seen as a limiting border, but a visual aid that facilitates navigating through reality and fantasy.

Of Windows and Dreams

The significance of understanding the nature and function of thresholds in Kleist's play unfolds in several stages. Strikingly, Käthchen and the Duke meet several times while standing on or sitting at a threshold. It is for the Duke and due to their mutual dream that Käthchen transgresses the threshold in an attempt to reconcile the dream and the reality. The first transgression occurs right after Käthchen and the Duke meet in real life for the first time. As we learn from her trial, Käthchen acts like mesmerized and in order to follow the Duke, whom she recognizes from her dream, she steps out of the window, falls several stories deep, and breaks her back. The rough crash-landing does not discourage her from pursuing her calling, nor does the Duke show any reaction to the accident. The following time both characters meet at a threshold the encounter goes a lot less violent, yet not less significant. Already on their way to Strasbourg, the Duke sees Käthchen sitting at the threshold to a stable. In court, he testifies:

so trete ich eines Tages, da ich sie auf der Stallschwelle finde, zu ihr und frage:
was für ein Geschäft sie in Straßburg betreibe? Ei, spricht sie, gestrenger Herr,

und eine Röte, daß ich denke, ihre Schürze wird angehen, flammt über ihr Antlitz
empor: “was fragt Ihr doch? Ihr wißt ja!” (KH I.1.289-93)

[then one day I found her at the stable door, I approached her and asked what
business she was attending to in Strassburg. Ah goodsir, she said, and a blush that
I thought would kindle her apron flamed up over her face, why do you ask?
Surely you know!]

Sitting at the threshold to a stable, Käthchen functions as a reminder not to disregard the feeling and subconscious elements of the self. The Duke, ignorant to her actual endeavor is stunned at Käthchen’s exclamation “was fragt Ihr doch? Ihr wißt ja!,” which foregrounds the fact that she is aware of their mutual dream, while he is not.²⁰⁸ Her naïve assumption that he remembers the dream to the same extent as she does reveals also the actual barrier between them. The aforementioned chiasm comes in this scene particular to its bearing. Käthchen, sitting at the threshold with an animal abode behind her, mystifies her surroundings with a tremendous goal-directedness, yet at the same time strikes many as lost, disoriented, and even mesmerized. With her exclamation Käthchen reminds the Duke of their shared dream, and by doing so implicitly sends out a warning not to turn away from experiences like this. The Duke’s response to her exclamation however, is to send her back to her father and thus avoid the visual confrontation with the realm of his dreams and fantasy.

²⁰⁸ KH I.1.289-93.

Doors, thresholds, and particularly windows are according to Lutz Koepnick's *Framing Attention* devices "connect[ing] dissimilar spaces: interior with exterior realms, private with public arenas, dim with luminous surroundings."²⁰⁹ Despite their connecting role, Koepnick continues, they frequently remain "mysterious and often monstrous" because through them "our senses and thoughts come to inhabit different worlds at once."²¹⁰ In his considerations of windows as a medium, Koepnick regards the ability to transmit perceptual data and connect distinct senders as the most crucial characteristics of a window. The fact that despite all facilitated mediation and connections windows above all inspire the construction and conveyance of images "of the real according to a certain code or program" is not only important to Koepnick's argument, but also traceable in Kleist's *Das Käthchen von Heilbronn*.²¹¹ Yet in contrast to Koepnick's contention that windows simultaneously connect but also distance us from the surrounding, in Kleist's play the distance and separations windows are said to create, are superseded by a zooming in on a particular object. Rather than indulge in a distant fantasy, Käthchen's perception hones in on her dreams turned reality. Lured by the glimpse at Graf Strahl she catches from her window, Käthchen completely disregards the potential barrier the window, and especially the height it is placed at, poses. The wall the window is situated in dims the surroundings as if it was solely white noise, and brings the man to the fore that she had encountered in her dream. In her dreamy infatuation, Käthchen what she sees through the window is the only world existing. Without a

²⁰⁹Lutz Koepnick, *Framing Attention—Windows on Modern German Culture* (Baltimore: The Johns Hopkins University Press, 2007) 1.

²¹⁰ Koepnick 2.

²¹¹ Koepnick 3.

second thought, she transgresses the boundary between the quotidian reality and the world of distant realms that Koepnick conjures up. In the moment of transgression, Käthchen takes all the forces she represents, the force of fantasy, the unconscious, and the unknown, and enforces them on the rational world outside to ultimately conflate both of the seemingly opposite realms.

If we followed a traditional interpretation and function of windows as thresholds, the worlds of Käthchen and the Duke, that is the world of dreams and fantasy and that of reason and (superficial) reality, would exist close to one another, but instead of merging they would exist on two different planes separated by a boundary, for example a threshold. In his *Käthchen von Heilbronn* however, Kleist shows that this non-contact coexistence simply cannot be. The vehemence of the initial contact—Käthchen's falling out of the window—mirrors not only the force of the fantasy, but also its urge to finally break the surface. Now that Käthchen's ruptured an inlet into the barrier that kept both worlds separated the influx of fantasy, and thus the subconscious, is free to develop momentum. The window as a medium becomes almost obsolete, and functions now rather as a junction and resembles a TV set with a hole in its screen that allows us to enter the TV world, and our TV hero enter our world. This renegotiation of all perceptual instruments and the concepts on perceptions in addition is a radical reevaluation of the purposes of our imagination (including dreams, fantasies, and visions, to name but a few) and the way we handle imagination. Thus, it represents new aspects into the mind-body issues in the early 1800s. The vehement irruption of subconscious forces into the rational surface highlights Kleist's admonition to keep both realms in balance. Yet instead of solely acknowledging its adjacent existence, the fusion

remains inevitable, regardless whether Graf Strahl, for instance, is willing to accept it or not.

The inevitability of merging both dimensions--fantasy and reality--manifests itself at several occasions and the play employs visual markers of the reminder to merge fantasy and reality multiple times. Particularly interesting is the aforementioned encounter between the Duke and Käthchen, who sits at the threshold to a stable. The allusion to the then flourishing phenomena such as animal magnetism, in which the soul plays the central role in tracing the origins of an ailment for example, is evident. By the means of a trance-like state, the patient explores his or her soul in search for a remedy, or a solution to a problem. Käthchen, standing at the threshold with the symbolism of the (animal) stable in her back, becomes a landmark for the world of the unconscious. At the same time, I interpret it as one of Kleist's attempts to portray the very vague world of fantasy and the unconscious in its materialized version. The unconscious, which is also unknown, maybe even wild and dangerous, is trapped within the four walls of the stable. It is visible to everyone, yet only very few venture a look inside. Standing at the threshold, Käthchen is a representative and advocate of that world. With her jump out of the window earlier, she looms out of her world, which for vast amounts of Kleist's play is almost exclusively associated with the world of dreams, visions, and angelic guidance.²¹² Moreover, her introductory description portrays her as a "Kind recht nach

²¹²See for instance III.14: "*Käthchen tritt rasch, mit einer Papierrolle, durch ein großes Portal, das stehen geblieben ist, auf; hinter ihre ein Cherub in der Gestalt jenes Jünglings, von Licht umflossen, blondlockig, Fittiche an den Schultern und einen Palmzweig in der Hand.*

...
Der Cherub. *Berührt ihr Haupt mit der Spitze des Palmenzweigs, und verschwindet.*"

["*Käthchen with a paper roll in her hand enters swiftly through a great portal that has remained standing; behind her a cherub in the shape of a youth, flooded with light, blonde-haired, with pinions on*

der Lust Gottes” [“after God’s pleasing”] whose virtue and beauty even enchants “[die] lieben, kleinen Engel[...], die, mit hellen Augen, aus den Wolken, unter Gottes Händen und Füßen hervorgucken” [“to the dear little angels who peep out with bright eyes from under God’s hands and feet”].²¹³ Käthchen’s almost divine nature elevates her above all other characters in the play and suggests her character be interpreted more positively than all others. As I will show in the following paragraphs, the way Käthchen’s character is set up implies that she is the one who bears the closest resemblance of the virtue Kleist debates in his letter quoted in the opening paragraphs of the chapter.

The Wilder the Better?

Raising Käthchen to the level of a near deity, Kleist makes a remarkable intervention. On the one hand, Käthchen is evidently a model of angelic virtue and thus a role model for her peers. On the other hand, her association with nature, and simultaneously its untamed forces resurfaces in regular intervals in the course of the play. Musing about his daughter, Theobald, for example, observes that:

Die Eichen ... so still [sind], die auf den Bergen verstreut sind: man hört den Specht, der daran pickt. Ich glaube, sie wissen, daß Käthchen angekommen ist, und lauschen auf das, was sie denkt. Wenn ich mich doch in die Welt auflösen könnte, um es zu erfahren. (III.1.1395-99)

his shoulders and a palm-branch in his hand ... The cherub touches her head with the tip of the palm-branch and vanishes.”]

²¹³KH I.1.69-73.

[The oaks scattered over the mountains are so still that you can hear the woodpecker hammering at their trunks. I believe they know that Käthchen has come, and are listening with open ears to learn her thoughts. If only I could be dissolved into nature so as to learn it too.]

Clearly, Käthchen is wired differently. Her thinking and her feeling operate on a level that is united with nature. Trees and animals are likelier to perceive and understand her thoughts and emotions than her (human) peers, like her father for example. This unity with nature blatantly foreshadows the introductory scene in *Prinz Friedrich von Homburg*. Both protagonists seemingly naturally interconnected their thoughts and emotions with the nature around them. Furthermore, among the characters constituting their play, both Käthchen and Friedrich are unique in their ability to interact with nature. The oak motif intertwines both plays and imbues the scenes with heavy symbolism. Be it in the bible or pagan religions, in Western culture most societies accepted the oak as a symbol for strength, sacredness, and wisdom, going even as far as idolizing oaks as thresholds between the material world and the spiritual beyond.²¹⁴ By creating a character that is so closely connected to the untamed and unfathomed forces of nature, yet at the same time, one who embodies virtue like no other in the play, Kleist casts a positive light on something that had to be barred and contained: our creative forces.

Käthchen as well as Friedrich both are established as chosen ones, whose abilities to cast a look into both worlds set them apart from the masses. In addition, both struggle with this ability that does not reveal itself as a gift until the final scenes of each play.

²¹⁴“Eiche,” *Lexikon der literarischen Symbole*, Stuttgart: Metzler, 2008.

Friedrich is a character who suffers from his double role as a public figure, a charismatic prince and commander, and his dreamy and disoriented private persona. His fits of sleepwalking and sleeptalking surround him with an aura of madness and aloofness, and trouble him personally more than the others. Meanwhile, Käthchen maintains an entirely different tactic. Instead of wasting time on a perpetual denial and futile attempts to contain the outbreaks of fantasy, Käthchen never even doubts the truthfulness of her dreams. Hence, the pursuit for the materialization of her dreams is what inspires her every move. As becomes visible in the final stages of *Prinz Friedrich von Homburg*, Friedrich's denial of his dreams is so deeply rooted that even in the very moments of its one-to-one materialization, he still does not want to acknowledge their physical existence. Instead, he relies on his company, here in the form of Stranz his cavalry captain, who approaches Friedrich with the words: "Die Augen bloß will ich dir öffnen" ["I only want to open your eyes"].²¹⁵ Friedrich's desperate holding on to the dictates of his reason as well as those of societal norms and standards render him unable to embark on the journey into the world of his imagination. His actions imply a fear that feeds of the possibility of succumbing to his fantasies and dreams and getting lost in the maze of his own imagination. In contrast to Käthchen's case, it takes a third party for Friedrich to realize that his imagination does not create illusions, but rather a glimpse into his future that he can trust.

Reconnecting with nature, a feature Kleist portrays repeatedly in a very positive light, is a constitutive element in the process of accessing the unconscious that holds so much of the self that we need to explore in order to be able to understand us and the world around us. As the two plays discussed in this chapter show, the general

²¹⁵PH V.11.1848.

development that Kleist appears to have observed among his contemporaries led away from the unknown forces of our (animalistic) nature. The urge for rationalizing the understanding of human nature is the key factor in our failing in this endeavor—a phenomenon Kleist devoted most of his works to. In Kleist's works, venturing into the unexplored realms of the darker side of the human soul is as tempting, as it is necessary, but also complicated. Both Käthchen as well as Friedrich show clearly how many cumbersome this process at times may be. Regardless, whether we vehemently deny this part of ourselves, or whether we hone in on it like Käthchen, each time the surrounding will be inclined to see the lunatic in us. Yet, as Kleist does not grow tired of emphasizing, it is a part of us that is equally essential and constitutive of the self as the conscious and awake part driven by logic and reason. The necessity to reconcile both sides of the self, the conscious and the unconscious, is not fueled by a fascination with the untamed and uncontrollable that is often associated with Kleist's works, but rather the only chance there is to achieve the said reconciliation and thus gain the ability to communicate without boundaries. The idea of being one with nature, as we have seen in Käthchen's case, is an illustration of the infinite sources of knowledge that become available that way. Käthchen's and Friedrich bewildering air at times is not a result of their attunement with that nature, but rather a consequence with either their denial of it (as Friedrich's case shows), or the lack of understanding of it on the side of society (in Käthchen's case). Since human nature is complex and unexplored it is impossible to speculate what we could find and learn once we embarked on this journey. In any case, as Kleist's oeuvre implies, it is certainly worth trying.

The creative imagination in Kleist's works is the most useful tool in the endeavor to get to the bottom of human nature. Its function is to translate whatever the unconscious holds available into images that are comprehensible, in other words it is a medium between the conscious and the unconscious. Throughout Kleist works, creative imagination finds a vast array of outlets: dreams, fantasies, and visions are all employed as a vehicle to facilitate the dialogue between the conscious and the unconscious part of the self. In parallel to the works discussed in previous chapters of this dissertation, the strong urge to rationalize and then dismiss anything that does not strictly follow obvious physical laws has to be circumvented in order to maintain the exchange. This, again in parallel to Goethe and Moritz, occurs with the help of a weakening of the physical body and a simultaneous blur of the (overly) critical ratio of the conscious side of the self. Moritz's case studies foreground the lucid dream during a high fever, while Goethe's "Confessions of the Beautiful Soul" do so with excessive daydreaming due to a hemorrhage. Kleist, on the other hand, does not seem to be selective: a faux-biblical vision in the shade of ancient oaks will serve the same purpose as a dream experienced in regular sleep, or a vision during a fainting spell. What all these examples have in common are three facts: first, there is an imbalance in the ways of perception and therefore, Kleist, analogously to Moritz and Goethe, calls for a reevaluation and restructuring of the relationship between the conscious and the unconscious. Second, Friedrich's case shows that fighting and denying the mere existence of the unconscious is futile, as it always will find a way to surface. The decision to trust it and thus employ it in a productive way is ultimately the choice of each individual. Constant denial does not lead anywhere but to disorientation that borders on a loss of one's identity and the

sense for what is real. Third, in the examined works of all three authors thus far, the creative imagination is not something that has to be contained or feared. On the contrary, it is a constitutive part of human nature, and a positive and productive force that is essential in understanding one's own nature as well as human nature. To be sure, all three authors deliver a number of counter examples. However, these negative examples do not function as a warning not to engage in a dialogue with one's own imaginative and unconscious forces. In fact, they constitute a warning not to attempt to understand it and simply contain it. Engaging in a dialogue with the unexplored parts of the self is what facilitates the productivity and progress of the human kind in all its aspects because it completes the only the painting that Kleist bemoans as fragmentary.

Conclusion and Outlook

Nearly all of Kleist's works portray struggle. Throughout all of the genres he utilized, Kleist depicts struggle with almost all thinkable aspects of life. The struggle between the private versus the public self, the struggle between reality and fantasy, or the struggle between power and feeling the lack of it, have led many scholars to consider Kleist as being perpetually at war with his inner conflicts.²¹⁶ What causes these conflicts is a deep distrust towards physical perception Kleist feared were the only one available to us. Turning away from the perceptual modes offered by empiricism, and criticizing a glorification of reason, Kleist embarks on a quest for alternative modes of perception. He is regularly haunted by frustration and the impulse to simply capitulate facing such an overwhelming endeavor. Yet repeatedly, Kleist blazes a path into realms of

²¹⁶ See for example Mathieu Carrière, *Für eine Literatur des Krieges, Kleist* (Frankfurt am Main: Roter Stern, 1981), who traces the motif of war and combat through Kleist's life and work.

imagination, the unknown and the unconscious parts of the self. And again, Kleist does so in his very own tried and tested way. As *Prinz Friedrich von Homburg* shows, the first step to success is a willing acceptance of these elements as equally legitimate and relevant to the perception and creation of the self. The creative imagination, whichever vehicle it chooses to surface, is what it takes to weave the, at times seemingly random, fragments we are doomed to face if we maintain the status quo informed by rationalism and empiricism. Disregarding the wild and unexplored side of human nature leads not only Friedrich to the verge of insanity. Luckily, the acceptance of its mere existence leads Friedrich back to life again. The help of the creative and imaginative forces enables the individual to compile the incomprehensible array of fragments and impressions the so-called reality confronts us with daily into a coherent whole. The voice of reason permeates the perception to such a great extent that most of Kleist's characters are ignorant to the existence of an alternative until they are confronted with it by force. Fainting spells, physical as well as (seemingly) mental diseases, and a number of other strokes enforce an encounter with the faculties of the creative imagination. Ironically, it is the feared unconscious that is productive in deciphering the incomprehensible fragments that the rational reality leaves us with.

What sounds simple is not. The flip side of Kleist's suggested solution is also depicted in the same works that propagate it. Following the path leading towards one's unconscious means simultaneously to following a path leading away from what constitutes us as human. The loss of the upright position represents in the eighteenth-century drama the loss of one's entire status within the political, social, and emotional hierarchy. For Kleist, however, this loss is inevitable. The access to the greater

knowledge he seeks cannot be gained through contemplation and reasoning, but through their radical and threatening rejection. Both examples, Friedrich as well as Käthchen show how much is at stake for each of them. The loss of the status is but a first step of this journey, while the loss of sanity is its potential outcome. The portrayed ambivalence is symptomatic for Kleist's work. It foregrounds how much is at stake, on the one hand, but also how much one can gain from the other. Ultimately, in order to become the civilized, cultured, and knowledgeable human being that his characters struggle for, one has to face whatever is dormant and unconscious. As both plays show, it is quintessential to gain an understanding of the unconscious in order to know what it is that we actually deal with. The path is as radical, almost belligerent, as any other of Kleist's paths. The solution to Kleist's epistemological struggle is not given as a gift to anyone. Rather, it is something one has to consciously and bravely fight for—even though there is no promise for a positive outcome.

CHAPTER FOUR:
“BILDERLOSES ANSCHAUEN:” F.W.J. SCHELLING’S *CLARA*’S AND THE BLISS OF
IMMEDIATE COGNITION

Introduction: Schelling—An Ebb and Tide of Popularity

Schelling is arguably one of Germany’s most cryptic and mysterious philosophers. Despite his general influence on thinkers such as Martin Heidegger, Jürgen Habermas and Ernst Bloch, Schelling’s oeuvre has not always been considered canonical for German thought. Though Schelling’s work is certainly not under-researched, scholars attention on Schelling’s work goes hand in hand with the general peaks of popularity, and naturally also the lack of them. After disappearing into oblivion in the late nineteenth and early twentieth century, the centenary of Schelling’s death in 1954 created the first waves of scholarly attention that subsided shortly after, only to reemerge in the late 1970s and early 1980s. Only few scholars, such as Emil Frankenheim, as well as Fiona Steinkamp and Jason Wirth more recently, never left their eyes off Schelling’s works. Remarkably, these scholars are also among those who ascribe continuity to Schelling’s work—a continuity that many others bemoan as absent.²¹⁷ Though it is only tangentially relevant to this project, it is worth mentioning

²¹⁷For further reading on this debate see: Judith Norman and Alistair Welchman: “Introduction: The New Schelling” in *The New Schelling*, ed. Judith Norman and Alistair Welchman (London, New York: Continuum, 2004).

that the issue of presence or absence of continuity in Schelling's works is one of the focal points in the debate as the diagnosed lack of continuity led many scholars to dismiss Schelling's philosophy as extremely volatile. His rejection as a "protean thinker, never sticking with a view long enough to develop it" has ultimately to a large extent led to his only relatively marginal representation in scholarship.²¹⁸ The scholarship that exists bears witness to Schelling's procreativity, and as some claim, his genius. Schelling not only has "inspired physicists, physicians, theologians, historians, and poets," but also scholars from all these disciplines to explore Schelling's work as an intersection of all these disciplines. Today's scholarship on Schelling is beyond the point of being a matter of German literature and thought. Instead, it unites scholars with backgrounds in psychoanalysis, art history, and sociology in order to foreground the complexity and interdisciplinarity of Schelling's work.²¹⁹ In fact, both characteristics, complexity and interdisciplinarity, appear to be the reason for an increasing popularity of Schelling in the past decade—a phenomenon that some scholars euphorically, yet hopefully not prematurely, celebrate as a Schelling Renaissance. As will become clear in the following passages, currently scholarship places its focus on the philosophical content of Schelling's works, even the case of *Clara*, disregarding thus the fact that Schelling envisioned *Clara* to be a novel. Therefore, after a brief research overview, I will examine *Clara* as a literary text. As my analysis demonstrates, a literary

²¹⁸Norman and Welchman 2.

²¹⁹ With regard to art history see for instance, Hans Dieter Huber, *Phantasie als Schnittstelle* (Berlin: Epubli, 2010); with regard to psychoanalysis see Matt Ffytche, *The Foundation of the Unconscious. Schelling, Freud and the Birth of the Modern Psyche* (Cambridge, UK: Cambridge University Press, 2012); and finally, with regard to sociology see Alberto Toscano, "Philosophy and the Experience of Construction," in Judith Norman and Alistair Welchman: "Introduction: The New Schelling" in *The New Schelling*, ed. Judith Norman and Alistair Welchman (London, New York: Continuum, 2004) 106-127.

examination of this text reveals nuances that contribute to the general content, but are not verbally expressed, proving thus that *Clara* is far more than a summary of Schelling's main philosophical points.

Research Overview

With regard to scholarship conducted explicitly on Schelling's *Clara*, the work of four scholars should be brought to attention. Alexander Grau, whose article "Clara. Über Schellings gleichnamiges Fragment" compares Schelling's main philosophical points with those presented in *Clara*.²²⁰ Laurie Johnson, who in her article contends that Clara constitutes a meaningful contribution to the Romantic thought and to the historical trajectory of the uncanny.²²¹ Fiona Steinkamp discussion of editorial inadequacies in her article "Schelling's 'Clara': Editors' Obscurity" and her translation and thorough introduction to the English version of this text constitute the most thorough analysis of the text itself and its creation.²²² Finally, Konrad Dietzfelbinger should be mentioned, who edited and introduced *Clara*'s German version.²²³ As becomes clear from reading *Clara*, the focus of the original text revolves around questions of religion, psychology, and philosophy. All three scholars foreground the tightly knit interrelation between

²²⁰Alexander Grau, "Clara. Über Schellings gleichnamiges Fragment" *Zeitschrift für philosophische Forschung* 51/4 (1997): 590-601.

²²¹Laurie Johnson, "Uncanny Love: Schelling's Meditations on the Spirit World," *Image & Narrative* 11.3 (2010): 64-86, 1.

²²²Fiona Steinkamp, "Schelling's 'Clara': Editor's Obscurity" in *The Journal of English and German Philology* 101.4 (2002): 478-96, as well as F.W.J. Schelling, *Clara, or, On Nature's Connection to the Spirit World*, ed. Fiona Steinkamp (Albany, NY: State University of New York Press, 2002).

²²³F.W.J. Schelling, *Clara—Über den Zusammenhang der Natur mit der Geisterwelt*, ed. Konrad Dietzfelbinger (Königsdorf: Königsdorfer Verlag, 2009).

Schelling's philosophy and the content of *Clara*, arguing that the story's foremost objective is to facilitate an easy access to Schelling's philosophy. This, naturally, is almost guaranteed through the easily accessible prose of the book as well as its relentless explanations in the best Platonic manner. This approach is not far fetched because, as is known from Schelling's letters for example, *Clara* in fact does reveal a certain degree of similarity to Schelling's *Die Weltalter*.²²⁴ Despite the debates whether *Clara*'s purpose is to simply to present the content of *Die Weltalter*, or to constitute one of the follow-up volumes to it, all scholars approach this text from a strictly philosophical point of view. While this perspective is productive for a close analysis of the content, it loses sight of the fact that *Clara* is also Schelling's attempt to present his philosophical ideas in the form of fiction. It is, in other words a literary text.

As this chapter will demonstrate, *Clara—Über den Zusammenhang der Natur mit der Geisterwelt* is far more than a philosophical treatise written in quotidian prose. It is a fragment that was posthumously published by Schelling's son as part of his *Sämmtliche Werke* in 1861 and is today considered Schelling's only novel.²²⁵ Thus, it is not (only) a philosophical treatise, but also a piece of fiction, which certainly helps explain the fact that it was Schelling's most popular work. As Steinkamp explains, "[*Clara*] is popular in the sense that it is written for the general public and not just for philosophers. It is also popular in the sense that there have been six separate editions of the work published."²²⁶

²²⁴Fiona Steinkamp, "Situating Clara—The Ages of the World and Bruno" in F.W.J. Schelling, *Clara, or, On Nature's Connection to the Spirit World*, ed. Fiona Steinkamp (Albany, NY: State University of New York Press, 2002) x-xiii.

²²⁵Dietzfelbinger 18.

²²⁶Fiona Steinkamp, "Schelling's "Clara": Editor's Obscurity" in *The Journal of English and German Philology* 101/4 (2002): 478-96.

The oblivion Schelling's *Clara* fell into is, according to Steinkamp, motivated by its explicitly popular orientation as it is a narrative treatment of the main pillars of Schelling's philosophy. As Dietzfelbinger points out in the introduction to *Clara*, in this fragment "trägt Schelling seine Philosophie in lebendiger, einfacher Sprache vor, so dass sie jedermann klar verständlich sein kann."²²⁷ Grau observes that facilitating popular understanding is by far not Schelling's only objective for *Clara*. Rather, "es soll dasjenige rational geklärt werden, was das Volk ... schon immer empfunden hat" [this needs to be explained rationally, what the people have always intuited"].²²⁸ In other words, what Grau emphasizes is not a planned explanation of Schelling's philosophy to the general public, but, on the contrary, a reconciliation of scientific versus popular belief, as it is the non-experts to first intuit, see, and know those things that matter.

In a more simplifying light, as Grau suggests, those things that matter constitute the knowledge of a continued existence of the soul after the death of the body.²²⁹ To be sure, Grau's discussion of *Clara* addresses the more complex concepts involved in the potential existences in a hereafter, for example the nature of the relationship between the spirit, the soul, and the body. Nonetheless, Grau's main objective remains the fact that after suffering from the sudden loss of his wife Caroline, Schelling himself was seeking comfort in the belief in an afterlife. While this approach sounds plausible, it disregards

²²⁷Introduction to F.W.J. Schelling, *Clara—Über den Zusammenhang der Natur mit der Geisterwelt*, ed. Konrad Dietzfelbinger (Königsdorf: Königsdorfer Verlag, 2009) 8.

²²⁸Grau 594.

²²⁹Grau 590-91: "Tatsächlich geht es Schelling nicht nur um die Geisterwelt im metaphorischen Sinne, sondern um die Frage, ob es ein Leben nach dem Tode gibt und in welcher Form dies wohl existiert." ["Indeed, what matters for Schelling is not only explaining the world of spirits in the metaphorical sense, but rather the question whether life after death really does exist and in what form."]

the ramification of the statement that it is popular belief that has an advantage in the race for eternal and absolute truths.²³⁰ As this chapter will demonstrate, Schelling's conviction of the verisimilitude of popular knowledge is not an attempt to find comfort in popular, almost folkloristic beliefs in the afterlife or the existence of ghosts and spirits that roam the physical world. Though the existence of a spirit world, a *Geisterwelt*, as invoked in the title, is one of the topics, it is by far not the end of the scope of the discussion in *Clara*. As I contend, this discussion serves as a vehicle for implications that reach further. The knowledge of a continued existence on the one hand, as well as the urgent call to explore the awaiting spirit world on the other, are the main landmarks of the human mind-body mechanism that Schelling is eager to map out in *Clara*. In an analysis of *Clara*, I will show that striving for a highest possible reconciliation and unification of these two levels of existence may indeed be comforting at times, but more significantly, it is a method of solving the problems all thus far discussed thinkers, Moritz, Goethe, and Kleist, were anxiously exploring.

Among additional motives and topics recent scholarship has turned toward and which play an important role in *Clara* are psychoanalytic readings of the unconscious in Schelling's works as well as his influence on theories of imagination. Generally, scholarship on Schelling does not examine individual texts. What current scholarship emphasizes instead is the importance of focusing on and tracing of leitmotifs and concepts throughout Schelling's literary and philosophical legacy.²³¹ For instance, in his

²³⁰Strikingly, the term that Schelling uses is *der Volksglaube*, which in German alludes to *der Aberglaube*, superstition, as for example the coinage *der Volksaberglaube*, popular superstition, implies.

²³¹For the purposes of this chapter, I will only point out those works, which examine Schelling's relation to psychology. However, a few contributions that lie outside the trajectory of this dissertation should nonetheless be mentioned. Among the most notable contributions are Jürgen Habermas, Ernst Bloch, and Slavoj Žižek.

The Foundation of the Unconscious, Matt Ffytche examines Schelling's work with regard to the origins of the theoretical concept of the unconscious, arguing that it is "in the work of...F.W.J. Schelling and the nature philosopher [that] one finds many of the characteristic idioms associated with psychoanalytic theory in the twentieth century: the notion of an internal mental division and a dialogue between a conscious and an unconscious self."²³² As Ffytche lays out, in contrast to psychoanalysts such as C.G. Jung or F.A. Carus, who openly rendered homage to their Romantic forerunners, Freud never acknowledged this line of influence, even though his work reveals numerous parallels that Ffytche traces through Schelling back to Fichte. Odo Marquard's "Several Connections between Aesthetics and Therapeutics in Nineteenth-Century Philosophy" compares likewise the parallels and differences between Schelling and Freud.²³³

Unlike Ffytche, who locates Freud's conceptual origins in Fichte's oeuvre, Marquard refers to a particular moment in time as the cradle of the main concepts of Freudian psychoanalysis. For Marquard, the particularity of the beginning of the nineteenth century facilitates the "increasing aesthetic interest in medicine and medical interest in aesthetics," and thus sparks the dialogue between psychology and literature, theater, philosophy, and poetry.²³⁴

My contribution to current scholarship on Schelling lies in the focus on *Clara* as a literary text. To be sure, I too recognize how closely intertwined Clara's story is with Schelling's philosophy. After all, not scholars, but also Schelling himself does not miss

²³²Matt Ffytche, *The Foundation of the Unconscious. Schelling, Freud and the Birth of the Modern Psyche* (Cambridge UK: Cambridge University Press, 2012) 2-3.

²³³Odo Marquard "Several Connections between Aesthetics and Therapeutics in Nineteenth-Century Philosophy," in *The New Schelling*, ed. Judith Norman and Alistair Welch (London, New York: Continuum, 2004) 13-30.

²³⁴Marquard 23.

the opportunity to point out the importance of a philosophy that is accessible to and understandable for everyone. But in contrast to his earlier attempt to do so, in *Bruno*, Schelling exceeds the formal standards of a Platonic dialogue. In addition to the already mentioned conversational, almost colloquial language, *Clara* also is a narrated dialogue, which technically makes it an account of what the narrator remembers took place. It is a mediated account, and yet it claims to be as much a philosophical text as any other scholarly essay. The mysterious narrator adorns the account of the conversations with long and very detailed descriptions of the surroundings. As I argue, the narrator does so by making use of contemporarily popular literary genres and visual aesthetics. As a consequence, numerous passages are ostentatiously based on the aesthetics of the Gothic novel, for example, as well as landscapes of moss-grown tombstones and ruins of castles long abandoned. To what end Schelling employs such imagery and why he paints such a detailed and particular background, invoking thus an almost magical and mystical atmosphere to introduce his philosophical excursions, is the main objective for this chapter, which will demonstrate that the so-called objective discourse on philosophy is as much a matter of interpretation as a fictional novel. Through the analysis of *Clara* as a literary text, I elicit Schelling's rationale and motivation for the choice of genre on the one hand, and the renegotiations of its formal limits on the other. As I shall claim, these revisions have, for Schelling, far reaching repercussions for the interaction between literature and philosophy. First, the aspired accessibility of philosophical concepts, which is central for Schelling in this project, is thus not only guaranteed, but even surpassed. The newly negotiated boundaries allow for flexibility in coping with the subject matter from both perspectives, the author's and the reader's. Second, the

narrativization of philosophy that Schelling undertakes in *Clara* displaces (his) philosophy from the space of scholarly objectivity into a realm of creativity, inspiration, and most importantly interpretation. The matter of interpretation is decisive here for Schelling's narrativization clearly alludes to a fictionalization, which again, places philosophy as a matter of personal interpretation rather than accumulation of impersonal data.

With respect to the content expressed in and through *Clara*, I will focus on continuities and discontinuity to those aspects and authors already discussed in this dissertation. First, and with regard to Moritz, I will show that Schelling's envisioned interaction with the spiritual world, as well as the dialogue between scientific and popular knowledge, not only perpetuates epistemological progress, but also facilitates true creation instead of mere imitation. Second, in analogy to Goethe's search for a visualization and communicability of science in a universally comprehensible manner, I will show how Schelling's intended return to popular beliefs exemplifies a return to the origins as popular beliefs appear to lie closer to the nature of humankind. Third, in analogy to the discussion on Kleist in the previous chapter, Schelling's dialogue with a spiritual hereafter is an attempt to get in touch with the subconscious forces that Kleist staged in his plays so vigorously, yet in a way that reaches beyond the discourse of psychology and into that of cognitive science. For both authors, Schelling and Kleist, as well as in part for Goethe and Moritz, the belief is true that everything lies in us and is only available through us, and the imagination that is most creative in our dreams is instrumental in unearthing the knowledge that lies in us.

Despite all the parallels between Schelling and the authors analyzed earlier, for each similarity there is a way in which Schelling diverges from each of the thinkers. Each goal that Schelling shares with Moritz, Goethe, or Kleist is accompanied by an entirely different set of instruments and methods that help him get at the results and revelations Schelling sets out to find. To elicit the unique position that Schelling's *Clara* assumes within the spectrum of literature and philosophy, I will frame my close reading with art historian Hans Dieter Huber's 2010 book *Phantasie als Schnittstelle*, a study which explores the benefits of the creative imagination and is thus useful for the examination of the creative imagination within the discourse of science and medicine.²³⁵ Huber argues that Schelling's binary of productive and reproductive imagination works as a switchboard that balances external irritations and internal, autonomous activity of the imagination—an approach that is not only applicable to understanding art creation, but medical issues as well. This interplay constitutes the core of the examination in this chapter. Yet in light of the obscurity of Schelling's *Clara*, I will begin my analysis with a synopsis of this fragment.

Clara's Who's Who

The heroine Clara loses her husband and with him nearly all of her financial means. The time setting (All Souls' Day) in addition to Clara's disastrous material and immaterial situation set not only the tone and atmosphere, but also the content of the narrative. The narration is a conversation between the three characters: Clara, the priest, and the physician, and thus divided into three large chapters. Even though all three

²³⁵ Hans Dieter Huber, *Phantasie als Schnittstelle* (Berlin: Epubli, 2010).

characters participate in and contribute to the conversation in each chapter, one character stands in the focus of one particular chapter. In other words, he or she receives the greatest attention in so far as their talk time is concerned. The conversation dwells on topics and questions regarding the earthly life and the thereafter. This discussion gives rise to a host of entailing questions such as: the mind-body problem, living on the hot seat between nature and the spirit world, transformation and blessedness (*Verklärung* and *Seligkeit*), different qualities of the hereafter (according to the quality of the deceased), to name but a few. The two male characters surrounding Clara conveniently represent the spiritual world in the character of the priest, and a physical and scientific world in the body of the doctor. The quality and line of arguments do not allow for any surprise as they strictly follow the expected pattern. Briefly speaking, the doctor advocates for pushing and extending the boundaries through perpetual research and analysis, while the priest suggests a recollection and respect of the mysteries of the world and its beyonds. The novel ends in the springtime and with a rather positive outlook on the future: the doctor urges the upcoming generations of scientists to unveil the mystery as to whether the earth is the only populated planet in our solar system, and if so, what the reason could be. The priest concludes with a skeptical statement that according to the traditional counting of the planets, earth is allotted number seven, which puts her in the center of the system. As such, it appears to be determined to unite “die äußersten Enden des Daseins, wie Gott” [“the extreme ends of existence in itself, like God”].²³⁶ In other words, the priest dismisses the doctor’s ambitious efforts to

²³⁶Clara 185. All translations of *Clara* by Fiona Steinkamp taken from F.W.J Schelling: *Clara, or, On Nature’s Connection to the Spirit World*, ed. Fiona Steinkamp (Albany, NY: SUNY Press, 2002).

expand the boundaries through a traditional and conservative geocentric worldview, in which the earth appears as a confluence and merging of different levels and spheres of existence and realities. At the same time, the earth poses the greatest, seemingly unsolvable mysteries, and bears the answers to all these mysteries in itself. Without knowing the earth there is no way for humanity to ever truly study and understand other worlds or other dimensions. The human body, on the other hand, is “eine kleine Natur in der großen ... die unglaublich viel Analogien und Verbindungen mit ihr hat” [“a smaller nature within a larger one ... that has unbelievably many analogies and links to the larger”]—an argument that resurfaces repeatedly and is therefore hard to ignore for both the character of the priest as well *Clara*’s readers.²³⁷

Getting in the Mood—Clara’s Introduction

It is All Soul’s Day. On their way to the eponymous Clara, the priest and the physician pass through a nameless town. Touched by the geographical beauty of the town, they decide to follow a large group of people who all go to the local cemetery to commemorate and, as the reader later learns, to reunite with the souls of the dead. Around the graves in the cemetery they find “blühende Mädchen, mit jüngeren Geschwistern an der Hand das Grab einer Mutter bekränzend, dort eine Mutter still am Grab früher verlorener Kinder stehend” [“girls in their bloom, holding hands with their younger brothers, crowned their mother’s grave; there at the grave of her children lost so young a mother stood in silence”].²³⁸ The atmosphere is filled with “süßer Wehmut,”

²³⁷Clara 67.

²³⁸Clara 46.

a sweet melancholy that is emphasized with “Blumen des Herbstes” [“autumn flowers”] that cover the graves as well as the “alten bemoosten Grabstein[e]” [“old and mossy gravestones”].²³⁹ This all-permeating evanescence and the sometimes tearful melancholy of the women are framed by the seriousness, contemplation, and reverence of the men that surround the graves which “vielleicht einen früh hingegangenen Freund oder eine unvergessliche Freundin verschlossen” [“that held perhaps an early departed friend or a girlfriend they would never forget”].²⁴⁰ The two observers of this situation, the physician and the priest, illustrate a background setting that invokes symbols of Romanticism in the most obvious way. Decaying, moss-overgrown graves, beautiful young women suffocating in their grief for their passed beloved, the reverent men mourning for the dead friend, is a picture that may have been taken out of a Gothic novel, or even better, a pastiche of it. And yet, this invoked imagery is not meant to amuse the reader, but on the contrary, its goal is to generate the right mood and atmosphere for the rest of the text and to depict the melancholy opulence of Romanticism.

For readers expecting a philosophical dialogue, as they may already know from Schelling’s 1802 *Bruno*, the absence of (pseudo-)scholarly language and the omnipresence of the overflowing Romantic imagery they face in *Clara* may indeed come as a surprise. Yet there is no doubt that precisely this exaggerated invocation of Romantic clichés and the chronological order is a deliberate choice. Beginning with All Soul’s Day, Schelling sets the scene for his later discussion of a continued existence in a hereafter, which is then followed by elaborations of the proximity of the two dimensions of existence: the physical and the spiritual world. As I argue, the stark emphasis on the

²³⁹Clara 46-47.

²⁴⁰Clara 46.

seemingly binary structure of his argument serves the purpose of highlighting the need of intersection and reconciliation of the two opposing elements involved, which he orchestrates gradually with a culmination of its positive effects in the last chapter of *Clara*. The proximity of the spiritual world, which as Schelling later states is populated by the souls of the deceased, is further underlined by the fact that All Soul's Day is in the fall. The fall interlinks, naturally, the life and abundance of the summer with the barrenness of the winter months. This is important in so far as it highlights the prominence of the idea of a kind of overlap that Schelling repeatedly calls upon. The exact nature of this state remains unexplained. It is a period that visualizes a transition from one state to another. Yet at the same time, it is also a period of overlap in which the two other states can at times unite. With such a beginning, Schelling directs the spotlight to a dichotomy that is indicative of the rest of his tale. By doing so, namely, Schelling adjusts the focus for his readers and chooses the lens through which his text should be read and interpreted. Thus, the readers are on the lookout for similar patterns, only to learn later that the intersection of the both opposites is a productive and necessary intersection. In this manner, Schelling points to the two states of being awake and being asleep. As I will later demonstrate, the brief moment between these two states of consciousness is of particular importance for causes advanced in *Clara*. Likewise, the dichotomy of life and death itself is a thread weaving through the entire text. The linkage there is a particular approach to perceiving and comprehending the world around us. How to link these two dimensions of existence—because both of them are for Schelling equally populated—is the main objective of *Clara*. Generating the possibility to perceive the world through physical as well as spiritual senses will enable us to

ultimately conjure up this intersection, which for Schelling is the preferable mode of living as it facilitates improvement in all thinkable respects.

By invoking such overtly Romantic imagery, Schelling appeals to the emotional receptiveness of his readers on the one hand, but additionally he also instrumentalizes this very popular imagery—popular in both senses: popular in terms of people oriented as well as popular as in fashionable and well liked. The overloaded Romantic imagery from the introduction to *Clara* is part of the world that Clara, the heroine, leaves behind at the end of the text. The described Romantic decoration equals yet another interference in the endeavor to strive for utmost clarity and immediacy with respect to how we communicate and how we perceive. This becomes especially clear in the juxtaposition of the beginning and the ending. At the beginning, the readers encounter Clara surrounded by such obstructive and redundant imagery. Laurie Johnson interprets Clara's "entombment" as her longing for the past that fails to manifest for her.²⁴¹ Accordingly, she is unable to connect with the spiritual world, and therefore suffers not only from melancholy, but also from a general standstill in her life. In the final chapter, Clara is outside in nature. The nightly gloom is replaced by the brightness of the sun and the clarity of the spring air. This strengthens Schelling's call for a simplicity and clarity in the communication of philosophy, for example. Unlike Johnson who interprets Clara as Schelling's "encourage[ing] us to accept that we have always been modern" as an attempt to balance accounts with the past, I argue that it is not the past solely, but the way we obscure knowledge through romanticizing ideals and aesthetic preferences. In contrast to many of his contemporaries, yet similar to the authors discussed in this

²⁴¹Johnson 77.

dissertation, Schelling consciously turns his back on both academically philosophical writing and its readership. His statement, “Der Naturforscher gehört aufs Land. Ich habe von der Physik der Bauern mehr gelernt als von der in den Hörsälen der Gelehrten. Beobachtung bleibt das Größte” [“the natural scientist belongs in the country. I have learned more about physics from the farmers than from the academics’ lecture hall”] is not only valid for the discipline of physics. It should be seen as a general approach to any endeavor that is meant to further our knowledge.²⁴² Setting the stage for *Clara*’s later discussions on the immortality of the soul in such a dramatic way enables everyone to participate in science and philosophy. At the same time, *Clara*’s introduction, as gloomy as it is, is also equally meticulously structured. It foreshadows all major points of Schelling’s philosophy that *Clara* elaborates in its wake. The gloomy setting of the introduction exemplifies Schelling’s belief that customizing one’s philosophical work to the needs and requirements of the broadest possible audience will not decrease the quality or the importance of this work. On the contrary, since engaging with and observing the cycles and rhythms of normal life yields more benefits to our thought than holding or attending scientific lectures, it appears almost natural for Schelling to use his lay audience as a source and a target at the same time.

Following the Circles of Life—Clara’s Structural Frame

With regard to the chapter distribution, Schelling follows the rhythms and cycles he observes in nature, and he does not grow tired of stressing their importance.

²⁴²Clara 66.

Though *Clara* is a fragment, the chapters we have imply that they follow the course of the seasons, beginning in late fall and ending in the spring. This plays with the notion of an inversion: Clara's story begins at a time when many of nature's cycles come to an end, and ends at the threshold of a new beginning. By inverting this rhythm, Schelling emphasizes the urgency for traditional views to die in order for new and more productive ones to come to life. Accordingly, *Clara*'s course takes the readers through the fall, the winter, and the spring season. The force that enables Clara to venture a new beginning is the force of her dreams and imagination that weaves itself throughout the narrative and is brought face to face with a meticulously reasoned structure. Apart from the strict chapter division, *Clara* reveals a detailed table of contents preceding each of the chapters and giving thus an outlook but also a guideline with the most important keywords for the readers. This rigorous structure appears to be at odds with the motifs of the narrative. The descriptions of the seemingly limitless possibilities in the beyond, as well as the actual chance of experiencing this infinity in dreams, generate a stark contrast. This contrast is not the attempt to impose structure and order on unknown forces that many of Schelling's contemporaries feared.²⁴³ Rather, this chosen structure suggests that these untamed forces all fall within the scope of the same physical laws as the rest of the world. The rhythm and inclusive nature of natural laws occurs regardless of whether we are aware of it or not, yet it is Schelling's premise to admonish everyone

²⁴³See for example Laura Otis "Sciences of the Mind" in *Literature and Science in the Nineteenth Century*, ed. Laura Otis (Oxford, UK: Oxford University Press, 2002) 329. In the introduction to a collection of texts dealing with "Sciences of the Mind," Otis describes the magnetic force, which was a rather new yet nonetheless popular discovery at the turn of the eighteenth century. She states that: "To some degree, fiction and mesmeric trances suspended ordinary behavior, turning a person into the character an 'author' wanted him or her to be. While many mesmerists and subjects denied that subjects could be controlled against their wills, the public feared being manipulated by magnetic figures." Though mesmerism is but one element of the large discourse on unconscious forces, of which imagination is a part, it clearly shows the reservation and fear that accompanied this discourse at that time.

to sharpen this awareness. By following the course of the seasons, the text suggests that the feared forces—be they called imagination, the unconscious, or animal magnetism—are as much embedded in nature as everything else and for that reason can and should be equally explored and made use of. The better we study this world (*Natur*), the better we will be prepared for the one to follow (*Geisterwelt*). Furthermore, through the thorough knowledge of this world as well as the many parallels that connect the physical with the spiritual world, it becomes possible to connect these two worlds and enjoy the best of both. The characteristic of a successful connection is a balanced and clear mind. Problems of any kind have a minimum impact due to this newly gained balance and clarity.

There is further indication that *Clara*'s chapter division also makes a reference to its content. The narrative begins with the heroine Clara in an emotionally and financially desolate situation. For a large part of the narrative Clara stays at a nunnery, isolating herself deliberately from the outside world and brooding over her problems. The narrator's descriptions of Clara and her situation further imply that she struggles with melancholy, if not to say depression. The progress of Clara's depression is analogous to the course of the chapters. At the beginning, that is, in the fall, Clara is just as gloomy as her surroundings. It is All Saints' Day, and the narrator (at this point the physician) works his narrative through layers of gloomy cemetery imagery, and silently mourning bereaved to finally zone in on Clara. In analogy to the descriptions of the surroundings, Clara too is mourning silently, finding herself as "eine Seele auf der Suche nach Klarheit über die letzten Dinge" ["a soul in search for the meaning of last things"].²⁴⁴ As I will

²⁴⁴Clara 42.

demonstrate in the course of this chapter, Clara's emotional misery cannot be resolved until she fully embraces the curative force of her dreams and imagination to make use of them to venture a look into the spiritual world, the world that bears all the answers she needs. For now however, it is important to emphasize that Clara's disorientation and desperation, but also the beginning of the convalescing process coincide in the winter chapter. Being the middle chapter, it does not come as a surprise that these two opposing development overlap at this point, as it is both the middle of the narrative but also the season of the death of nature but also the budding beginnings of the spring. The further the conversations between Clara, the physician, and the priest, take all three characters into the exploration of the immortality of the soul, the better Clara's disposition becomes. Analogously, the more she is aware of how imbalanced her life has been thus far, and the more she learns about the therapeutic effects of dreams, for example, the healthier and happier she becomes. At the end of the narrative, we find Clara for the first time not confined within the walls of the nunnery. She steps out of the physical and psychological confinement and is now on the move. The last chapter takes place during a walk in springtime, and the interlocutors express their contentment with the achieved status quo, and with the prospect of reaching even higher levels of personal growth. The absence of a chapter devoted to the summer is certainly unfortunate, yet the last sentence of the spring already alludes to what the summer could bring, namely "ein Wesen..., das bestimmt scheint, in sich die äußeren Enden des Daseins, wie Gott, zu vereinigen..." ["an essence that, like God, seems destined to unite the extreme ends of existence in itself"].²⁴⁵ What the summer brings is the fulfilling of the cycle and a rich harvest: the achievement of the highest possible quality of life.

²⁴⁵Clara 185.

Last but not least, the gloomy melancholy beginning is to be regarded as a contrast to the bright and elated ending. In a comparison to the Clara whom the readers meet at the beginning of the narrative, the woman they encounter in the last chapter must strike them as an entirely different character altogether. In the process of her conversations with the priest and the physician, and at the same time, her own experiencing of the creative force of dreams and reveries, Clara is now free of the confinement that surrounded her at the beginning of her story. The last chapter takes place during a walk alongside a lake and foregrounds thus that Clara has left the confining walls of the monastery. In other words, she has traded stasis for mobility and is now moving forward not only literally but also intellectually and emotionally. The depressing months of the fall and the winter season appear far behind her, as the readers witness now a Clara who is emotionally stable and looking forward to a new future. At the same time, she is also a conversation partner who is equal to the priest and the physician. All the pieces of advice they had given her in addition to the experience she embraced in her dreams bring her closer to Schelling's aspired aim of achieving clarity of the mind and the soul. This clarity is only attainable with the help of the creative force of dreams and imagination. Exactly those forces which are traditionally allotted to the realm of the unconscious serve in *Clara's* case as instruments bringing light and knowledge to states of ignorance. Schelling represents the contrast between the state of (personal) enlightenment or cognitive clarity and that of the opaque and meandrous unconscious in the opposition of the dark and gloomy fall and the bright and lively spring.

Communicating Philosophy—Clarity of Language in Clara

At the very beginning of the spring chapter, Clara picks up a “philosophisches Buch” and remarks:

Warum ist es doch unmöglich, dass die jetzt Philosophierenden nicht so schreiben, wie sie zum Teil wenigstens sprechen können? Sind denn diese erschrecklichen Kunstworte durchaus notwendig, lässt sich dasselbe gar nicht auf allgemein menschliche Weise sagen, und muss ein Buch ganz ungenießbar sein, damit es philosophisch sei? (150)

[Why do today’s philosophers find it so impossible to write at least a little in the same way that they speak? Are these terribly artificial words absolutely necessary, can’t the same thing be said in a more natural way, and does a book have to quite unenjoyable for it to be philosophical?]

Though Clara’s question does not occur until the last chapter, it is central to the entire text. Scholars believe this remark to be a reference to Hegel’s *Phänomenologie des Geistes* and thus a “Versicherung, daß Probleme der Philosophie durch eine falsche, mithin künstliche Verwendung der Sprache entstehen und das alles was sich sagen läßt, auch einfach sagen läßt” [reassurance that [philosophical issues come into existence through a wrong, at times even artificial use of language, and that everything that can be said can be done so in a simple way”].²⁴⁶ But Clara’s question also brings up a point that lies not only at the heart of Schelling’s intervention in *Clara*, but more importantly that

²⁴⁶Grau 605.

criticizes scientific and philosophical discourses in general, and to an equal extent. As this dissertation shows, the communicability of philosophy and science preoccupied Moritz, Goethe, and Kleist in equal measure. Each of these authors found his own way of dealing with this problem. Yet none of them addressed this issue in such a direct way as Schelling in *Clara*. For after announcing in the first chapter that he learned more from farmers than scholars, the narrating physician moves on to state in the third:

Das Tiefe verhält sich, wie sein scheinbares Gegenteil, das Erhabene, das, wenn es in die schlichtesten Worte, die auch Arbeits- und Handwerksleuten nicht unverständlich sind, gekleidet wird, desto größere Wirkung macht. Die Sprache des Volks ist wie von Ewigkeit her; die Kunstsprache der Schulen ist von gestern.
(151)

[Depth behaves like what appears to be its opposite, the sublime, in that it has all the greater effect if it is clothed in the simplest words that even working people and craftsmen can understand. The language of the people is as if it were from eternity; the artificial language of the schools is that of yesterday.]

The obvious criticism Schelling formulates here surpasses that of Moritz's with regard to how direct and radical it is. Schelling's call for a rejection of the entire etiquette and traditions leaves no doubt that lay people are not to be included in the scientific or philosophical community, but rather followed and studied. It is in the traditions of common people that philosophy can find a way of expression and communication in a meaningful and sustainable way.

Venturing a look at *Clara*, it quickly becomes clear what Schelling means and that he is serious about his criticism. Clara's language is that of quotidian conversation. Schelling chooses the genre of a dialogue between three characters of various backgrounds. As becomes clear, all three characters maintain a great interest in the pursuit of knowledge in a number of disciplines ranging from medicine to theology, to philosophy, and finally art. The circumstances that bring them together, though, make it impossible to engage in a dialogue using technical terminology or academic jargon. The circumstances, namely, Clara's grief over her late husband, are too personal and intimate. Further, Clara is not a case that should be examined like a fossil, but a friend whom both the physician and the priest seek out to console rather than lecture to. With respect to the quality of language, a look at Schelling's earlier dialogue *Bruno* (1800) proves interesting. There, four men gather to discuss mysticism and metaphysics. This discussion constitutes the sole reason for their gathering and as the reader learns at the very beginning, this dialogue is only one in a succession of many.²⁴⁷ The language the men use to converse, however, though not inaccessibly scientific appears artificial.²⁴⁸ *Clara* was not written until presumably 1810 and the span of this decade evidently reveals a development away from a language that still sounds antiquated and artificial, clearly trying to emulate that of Plato's dialogues.²⁴⁹ The striking difference in word choice and structure in *Bruno* and *Clara* proves graphically that Schelling indeed

²⁴⁷F.W.J. Schelling, *Bruno- Das göttliche und natürliche Prinzip der Dinge*, (Berlin: J.F. Unger, 1802): "ANSELMO. Willst du uns wiederholen, o Lucian, was du gestern, als wir von der Einrichtung der Mysterien sprachen, über die Wahrheit und Schönheit behauptet?"

²⁴⁸See for instance Schelling's use of the vocative case, which even in the early eighteenth century had been outdated and thus out of use.

²⁴⁹Steinkamp xv.

intentionally chose this very conversational, almost colloquial style. Thus, it also proves that *Clara* is much more than an attempt “hier nichts anderes zu zeigen, als dass es ein Leben nach dem Tod gibt und wie wir uns dieses vorzustellen haben” [to show nothing else than there is life after death and how we are to imagine it”].²⁵⁰ There can be no doubt about that the choice of *Clara*’s characters and setting was made deliberately in order to facilitate and showcase a casual yet fruitful engagement with philosophy. In other words, instead of formulating this appeal in lectures or essays, for example, Schelling puts the demands he makes on his fellow philosophers right into action in *Clara*.

In this manner, Schelling foregoes the necessity of explaining his reasoning to his contemporaries and thus complicating this matter even more, making more aloof and less applicable to those Schelling tried to reach. On the one hand, the clarity of language contributes greatly to the general accessibility and popularity of this text. Yet on the other, the same clarity generates an additional benefit: it enables its readers to delve into the world of philosophy without hesitation and engage in conversation similar to those *Clara* showcases. Through the process of initial imitation the true experience cannot be missed, and emulation becomes the creation of one’s own experiences and ideas.

Clara’s Character Constellation

In addition to a specifically targeted chronology and language, Clara’s triangular character constellation makes a significant contribution to Schelling’s cause. The men of this narrative represent the two opposing sides of (natural) sciences and spirituality. It

²⁵⁰Grau 590.

never becomes clear in the course of *Clara* how well the three characters had been acquainted before the death of Clara's husband. The readers chime in at a moment when both men unite their forces in order to help Clara overcome her malaise. Throughout most of the first half of their conversation, Clara is a character who sporadically participates in the conversation, yet generally appears to be passively absorbing the opinions and ideas the two other characters elaborate on extensively. Her function aggregates to asking comprehension questions, which trigger more and even clearer explanations on the side of the physician and the priest. Clara serves here in the role of a student who needs instruction, which she receives plenty of. This instruction, however, is not restricted to her passive intake of information. On the contrary, the further the conversation progresses the more obvious it becomes that the physician's and the priest's intention is not to indoctrinate Clara to obediently follow their lectures, but rather to step out of this stereotype and embark on a quest for knowledge and resolution on her own. After her passive absorption in the first chapter, Clara undergoes a stunning change from the role of an instructed student to an equal partner in the dialogue on the most pressing issues in Schelling's philosophy.

Despite her initial passivity and with regard to the character constellation, Clara plays a central role in this narrative. Rather than a mere canvas for the expression of the discourses on science and spirituality, Clara functions as the middle ground which Schelling describes as a "Vereinigungspunkt beider Welten" ["turning point between the two worlds"] and Hans Dieter Huber as "die Schnittstelle der Fantasie" ["intersection of fantasy"].²⁵¹ After all, it is Clara who is the sole reason for the coming together of the

²⁵¹Clara 74, and Huber 50-52.

two opposing camps of science and religion. Because she pays so close attention to the initial conversation, Clara soon is able to put into practice what she learns in the conversations and experience the benefits herself. The engagement with scientific and spiritual aspects of the soul enlightens and intrigues Clara with regard to how to provide the right care for her soul.²⁵² The further the discussions progress and the more Clara is able to learn, the more independent a thinker she becomes because she, consciously or not, puts the theories into practice. The readers can thus partake not only in the theoretical discussion, but also in its very concrete application and usefulness. The danger to simply emulate, instead of originally create, is something the narrators are aware of, yet not threatened by. As Clara demonstrates, the methods that bring about a remedy for her do not allow for a dull imitation for the main instrument is the creative faculty of dreams and imagination. Thus, embarking on a journey through the landscapes of our creative imagination is the only point of imitation for the readers. Once this journey has begun, it becomes an entirely individual experience, which by default cannot be imitated. The overlap of the two sides represented by the male characters in Schelling's narrative induces Clara to create her own new world "die der Größe ihrer Empfindungen angemessen ist" [suited to the measure of her feelings"].²⁵³ In other words, the world that everyone can create through his or her imaginative faculties accommodates all of one's emotional needs and desires.

Apart from the fact that Clara is the only character that is able to unite both extremes, she is also the only female character. With regard to the title, Arsenij Gulyga

²⁵²Engrossing into the dreams is a constitutive element of this soul care, for example.

²⁵³Clara 69.

argues that Schelling's use of the name Clara as a title is reminiscent of his late wife Caroline, whereas Grau contends that it is not his wife Caroline whom Schelling alludes to, but rather Clare of Assisi, the founder of the Order of the Poor Ladies, also known as the Poor Clares.²⁵⁴ While both contentions appear reasonable, choosing this particular title for his narrative was more than homage to a historical person. Naming his novel after a woman who is also the main character performs for Schelling's purposes a double service. On the one hand, a heroine may attract female readers and gain a larger audience that way. On the other hand, this decision evidently alludes to popular novels such as *Die Geschichte des Fräuleins von Sternheim* (1771), whose eponymous heroine serves as a model of virtue and morality for her (female) readers. To be sure, Schelling's *Clara* need not to be interpreted as a sentimental heroine. Yet Schelling playfully alludes to the popularity and clichés of that genre for these two reasons. By organizing his narrative around a heroine, Schelling creates yet another role model for readers, targeting female readership. At the same time, Schelling reinvents the roles his heroine embodies entirely. Instead of rehearsing a sentimental story of a woman victimized by fate and saved by her virtues such as was the case in *Die Geschichte des Fräuleins von Sternheim*, Schelling portrays a woman who will not be victimized by her ill fate. In contrast to a traditional sentimental heroine suffering through her ordeal, Clara embraces the chance of becoming an independent agent. In long conversations and through many dreams, Clara not only attains equal rights in the character triangle, but also surpasses the two other members, as she is the one who manages to strike the balance between the physical (*Natur*) and the spirit world (*Geisterwelt*). Clara refers thus neither to

²⁵⁴ Arsenij Gulyga, *Schelling. Leben und Werk*, (München: Deutsche Verlags-Anstalt, 1989) cited in Alexander Grau, "Clara. Über Schellings gleichnamiges Fragment" in *Zeitschrift für philosophische Forschung*, vol. 51/4 (1997) 598.

Schelling's wife Caroline nor to Clare of Assisi, but rather to state of clarity that, according to Schelling, is the ultimate goal we are to strive for in our life.

Schelling's Spiritual New World

Creating a new world that can provide the sought after clarity requires two simultaneous steps: the thorough study of nature, by which Schelling means the physical world, and a perpetual confrontation with the dimensions invoked and accessed in dreams. Though the importance and special meaning of dreams in *Clara* will be discussed in detail later in this chapter, it is important to point out that in analogy to the previous chapters, dreams here function as a mutual language that the faculty of imagination produces and the dreamer can understand. Thus this new world can only be conceived and created by the means of the creative imagination. It is the imagination that creates the images that we see and, particularly in Schelling, feel during the nightly dreams. Even though as Huber points out, Schelling acknowledges the significance of the receptive imagination, in *Clara* he evidently valorizes the active and productive imagination.²⁵⁵ When it comes to the beneficial effects of imagination, *Clara* does not leave much room for its strictly reproductive function. Creative imagination is for Schelling “eine Tätigkeit des lebenden Organismus ..., die von innen nach außen wirke” [an activity of the living organism ... that works itself from the inside to the outside’].²⁵⁶ Simultaneously, it is also the “äußere Natur, [die] ständig gegen die Tätigkeit der

²⁵⁵Huber 58-60. “Es gibt eine Geistestätigkeit oder kognitive Funktion, welche diese wechselseitige Verknüpfung von Rezeptivität und produktiver Tätigkeit steuert und kontrolliert; und zwar die Phantasie. Sie ist die zentrale Schnittstelle zwischen Innen und Außen, zwischen Rezeptivität und Produktivität zwischen passivem Erleiden und aktivem Handeln.”

²⁵⁶F.W.J. Schelling, *Erster Entwurf eines Systems der Naturphilosophie* (Darmstadt: Wissenschaftliche Buchgesellschaft 1990) 70 cited in Huber 24.

menschlichen Produktivität kämpft” [external nature that constantly strives against the activity of human productivity”].²⁵⁷ Thus, in order to consolidate its position, the creative imagination resorts to the powerful language of dreams because it is there that this faculty can evoke a persuasive mental imagery. Each dream, but also the sum of these dreams generates an entirely different world. This newly generated world influences the physical reality by curing poor health, for example, or furthering the dreamer’s knowledge.

The faculty that facilitates such a creative act lies dormant in everyone; the term Schelling uses here is “manches bewußtlos ... Schlummernde” [something unconsciously sleeping”].²⁵⁸ Clara serves here as a character representative for an indiscriminate number of others. In addition, the conscious dialogue with the imagery world that the creative imagination evokes is quintessential. According to Schelling, its negligence has two possible consequences, both of which are negative. First, without a prior exposure to and an exchange with the creative forces one may simply be not ready for making certain discoveries because, as I suggest, it will be impossible to intellectually discern these discoveries once we see them.²⁵⁹ The ability to perceive is in this case built upon the structures of creativity rather than logical reasoning and deduction. Thus, the inability to comprehend one’s own creative imagination reduces the scope of the (intellectual) vision because one repeatedly perceives things already known. Furthermore, speaking the language of the creative imagination means understanding the

²⁵⁷Huber 26-27.

²⁵⁸Clara 69.

²⁵⁹The term discovery does not refer to solely great discoveries in the fashion of Isaac Newton or Nicolaus Copernicus. While it does not exclude such grand discoveries, it certainly includes those of a considerably smaller scale that everyone makes during their learning process.

imagery that this faculty draws up. This imagery is not only of visual nature, but also emotional and cognitive. Being fluent in this communicative method ensures that even those contents can be communicated that do not have a name yet because they are utterly novel. Again, this does not relate to grand discoveries, but to each and everyone's individual learning processes.

The second consequence is that our physical and mental health will not be strong enough to develop further in any respect. A rejection of the creative faculties equals a "gehemmte Entwicklung," ["inhibited development"] and has "schrecklichen Folgen auf den menschlichen Körper" ["terrific consequences for the human body"].²⁶⁰ For Schelling, mental but also physical disease comes into being due to "Verdrossenheit zur Entwicklung [und] daher, dass die einzelne Kraft nicht mit dem Ganzen fort will, nicht dem Ganzen ersterben, sondern eigenwillig für sich selbst zu sein" ["churlishness toward development, other than the individual strength not wanting to continue with the whole, not wanting to die away with the whole, but obstinately wanting to be for itself"].²⁶¹ By acknowledging the drive towards a perpetual developing, an individual reunites with nature. The reconciliation between an individual and the natural forces was already evident in my analysis of Kleist's work. Yet for Schelling this reconciliation has a much more radical and urgent character. Schelling's vision of this reconciliation exceeds the

²⁶⁰Clara 75. "Wer es je mit Augen gesehen hat, welche schrecklichen Folgen auf den menschlichen Körper eine gehemmte Entwicklung hat, nach welcher die Natur mit Heftigkeit verlangt, wie die durch ungeschickten Eingriff aufgehaltene oder durch bereits vorhandene Entkräftung möglich gewordene Krisis in der Krankheit unmittelbar das Zurücksinken der Kräfte in Todesschwäche und unfehlbar den Tod verursacht: Der wird sich einen ungefähren Begriff machen können von den zerstörenden Wirkungen, welche die durch den Menschen plötzlich eingetretene Hemmung ihrer Evolution auf die ganze Natur haben musste."

²⁶¹Clara 80.

scope of solely acknowledging all sides of one's own nature or making use of natural laws and forces. Though nature is the opposite of the spiritual world and thus the opposite of the ultimate, aspired ideal, it has to be studied and observed with greatest care and insight.²⁶² "Der Mensch ist ein Vereinigungspunkt beider Welten," as Schelling writes, and thus the equally thorough knowledge of both parts is quintessential for the ability to reach out into the spiritual world.²⁶³ Further we learn that

Wer das Leben der Natur nicht im Großen und Ganzen beständig sieht, lernt ihre Sprache im Einzelnen und Kleinen nicht verstehen, er weiß nicht, in welchem Grad es wahr ist, dass der menschliche Körper eine kleine Natur in der großen ist, die unglaublich viel Analogien und Verbindungen mit ihr hat, an die kein Mensch denken würde, wenn nicht Beobachtung und Gebrauch sie uns gelehrt hätte. (67)

[Whosoever does not see natural life as a whole, he doesn't come to understand its language in its very details, also does not know the extent to which the human body is itself truly a smaller nature within a larger one, a smaller nature that had unbelievable many analogies and links to the larger—links that no one would think to exist had observation and application not taught us that it is so.]

Studying nature, that is the manifest and physical side, is constitutive of understanding the spiritual world, too. By understanding the human body, for example, we can draw parallels and analogies to patterns and laws on a greater scale. Moreover, since the spiritual world is a part of nature in equal measure, the drawn conclusions will not only

²⁶²Clara 74. "Der Natur setzen wir doch die Geisterwelt entgegen."

²⁶³Clara 74.

facilitate new insights with regard to the physical world, but also an unlimited contact with the spiritual one. The bliss the other world has to offer is “das höchste durch kein Erwachen unterbrochene Hellsehen” [“the highest clairvoyance uninterrupted by a waking up”] and annihilates the efforts for knowledge and insight as it will all be granted naturally in the other world.²⁶⁴ The other-worldly cognition that we can experience in transition states helps us restore bliss and blessedness in our physical lives on earth. Further, since we are given the opportunity to understand certain things in our lives or see them from a different perspective, it facilitates a smoother interaction with the physical/material world. In the end, this alleviation in neighborly relations helps eliminate ego(t)ism and enhance altruism.

Getting Smart and Healthy: The Importance of Dreams

While Schelling shares his call for a positive revalorization of altered states of consciousness with a number of his contemporaries, his particular attention for the so-called hypnopompic and hypnagogic dreams is rather unique. These states refer respectively to the state of consciousness leading out of the sleep or the onset of sleep. Sleep science today also pays particular attention to both of these states understanding them to be similar, yet not identical. The state of consciousness leading dreamers out of their slumber into the waking consciousness is generally associated with the attempts of coming to terms with all sorts of experiences in a rational way, while the state of consciousness leading from the waking life into the sleep stands for the emotional

²⁶⁴Clara 121.

aspects of coming to terms with the same experiences.²⁶⁵ As *Clara* shows, the brief moments transitioning the waking consciousness from one state to the other are of utmost significance. They not only bridge two states of consciousness, but moreover, they link the two levels of existence Schelling's *Clara* is so concerned with: the physical dimension as well as the spiritual one. The connection between these two dimensions is frail as it only lasts for a blink of an eye before the dreamer either wakes up, or transitions into another phase of the sleep. More striking however is the fact that these brief moments of transitioning are accompanied by the most vivid dreams. The term vivid is for Schelling not stringently related to opulent visual effects, but can be cognitively or emotionally intensive and enlightening, too. Thus, in his work Schelling foreshadows significant aspects of cognitive science, many of which had not been discovered until recently.²⁶⁶ The moment of being suspended from the dominance of traditional consciousness is in *Clara* the moment that the spiritual and physical dimensions intersect. According to Schelling, the cognition gained in either hypnopompic or hypnagogic states is never to be equated with a regular dream.²⁶⁷ Usually reserved for the afterlife, the dreamer now receives the chance to cast a glance into the spiritual dimension to see, feel, and experience it individually. The already mentioned "höchste durch kein Erwachen unterbrochene Hellsehen" that every transitioning dreamer can experience is supplemented by a "Klarheit [, die] sogar die

²⁶⁵For more detailed information on the neurological aspects of these states of consciousness see T.J. Balkin, A.R. Braun, et al., "The process of awakening: A PET study of regional brain activity patterns mediating the reestablishment of alertness and consciousness," *Brain*, vol. 125, 2002, 2308–19.

²⁶⁶Michelle Maiese, *Embodiment, Emotion, and Cognition. New Directions in Philosophy and Cognitive Science* (New York: Palgrave Macmillan, 2011).

²⁶⁷Clara 119. "Von allem, was Traum heißt, sei dieser Zustand unterschieden..."

lebhaftesten Vorstellungen beim Wachen weit übertreffe, und jede gewöhnliche Art zu existieren gegen diese nur Traum, Schlummer, Tod zu sein scheine” [clarity [that] surpasses even the most vivid waking thoughts and any normal mode of existing seems to be only a dream, a slumbering, or a death by comparison”].²⁶⁸ The encounter with the spiritual dimension is vehemently vivid and leaves an impression behind which makes it impossible to doubt the existences of this dimension. In fact, its vividness makes the physical life seem bland and pale, and the comparison to death implies that it is the spiritual dimension where life can be lived and experienced in full force.

Though such vivid visions may be alluring for the sake of an aesthetic experience, the actual motivation for seeking such an experience reaches further than the inspiring surface. For art historian Hans Dieter Huber the “Phantasie ist die Schaltzentrale, das switchboard oder Relais, in dem ein Abgleich zwischen den von der Außenwelt kommenden Irritationen und der inneren, produktiven Eigenaktivität des Beobachters stattfindet” [“fantasy is the control center, the switchboard or relay, in which the comparison and tuning between the external irritations and the internal creative autochthonous activity takes place”].²⁶⁹ Indeed, the idea of an overlap or intersection of two opposite states of consciousness is not far from Huber’s idea of the fantasy as a switchboard. For Huber as well as Schelling this state is the coming together of two seemingly opposing states of consciousness. For Huber these two states are tantamount to the external world with all its stimuli and the internal activity of the person affected. The intersection of these two states is according to Huber central

²⁶⁸Clara 119-121.

²⁶⁹Huber 84.

because it is at this very “Schnittstellen...an denen die produktive Phantasie eines Betrachters aktiv wird” [“point of intersection ... where the productive fantasy of a beholder becomes active”].²⁷⁰ In other world, this intersection generates productivity and creativity, or “Rezeptivität und Produktivität” [“receptivity and productivity”], a reciprocal relationship “zwischen passivem Erleiden und aktivem Handeln” [“between the passive bearing and active acting”]—concepts he borrows from Schelling’s “Erster Entwurf eines Systems der Naturphilosophie.”²⁷¹ Furthermore, for Huber, imagination fulfills a cognitive-emotional function, which facilitates a synthesis of external as well as internal factors. It is the synthesis process that is responsible for the creation of mental images that can later be experienced in dreams, visions, or daydreams.

Another reason why *Clara*’s three characters discuss these visions is Clara’s health. Mourning her husband’s death and finding herself in a desolate financial situation, Clara oscillates between bittersweet melancholy and a far-reaching depression. The physician and the priest initiate the discussion on the immortality of the soul and the positive effects of dreams only in order to show Clara a way to cure her emotional and financial woes. Delving into the intersection of waking and sleeping is a crucial instrument in improving one’s situation, or more specifically the understanding of one’s situation, which then triggers the improvement. For once in the transition state “[wird man] dann in ganz neue Gesichtspunkte versetzt, in eine Art bilderlosen Anschauens, worin doch alles aufs Genaueste unterschieden und durchaus ohne Verwirrung sei” [“transposed into a completely different point of view, into a kind of watching without

²⁷⁰Huber 98-90.

²⁷¹Quoted in Huber 334.

pictures, wherein everything is nevertheless differentiated in detail and is completely without confusion”].²⁷² In Clara’s case this means that the immediate and unadorned comprehension that she gains in this particular kind of dream unveils the reasons as well as the cure for her salutary and financial problems. The physical and psychological healing process that Clara subsequently undergoes is almost an automatic byproduct of the enhanced knowledge she has access to. This positive effect works in favor of Clara health, but is only one possible way of manifestation. Since the gained cognition is all-encompassing basically any situation can be improved because the sources of a problem and the adequate remedies are now available. The statement “bilderloses Anschauen” [“watching without pictures”] additionally eliminates the danger of misinterpreting a dream opulent in imagery. In contrast, he lays the emphasis on the simplicity of the dream experienced that makes it unmistakably clear and transparent.

Like many scholars, Ffytche sees the connection between the conscious dimension and the dreaming spiritual dimension in Schelling’s works as the “the notion of an internal mental division and a dialogue between a conscious and an unconscious self; the sense of concealed or repressed aspects of one’s moral nature.”²⁷³ Ffytche’s psychoanalytic reading of Schelling’s work is compelling, but it disregards the fact that Schelling’s cause is not to establish or even reprimand the existence of the unconscious. Its importance lies instead in its focus on the opposite, namely on consciousness and how we can perpetually enhance it. For all its merits, Ffytche’s integration of the unconscious into this equation reduces *Clara*’s message to the discourse of

²⁷²Clara 120.

²⁷³Ffytche 3.

psychoanalysis. In contrast to Ffytche, I argue that the way Schelling utilizes dreams in *Clara* preempts the need of interpretation of these dreams because there is no distinction between latent or manifest content, hence, there is no need of mediation between the depicted content and the one intended. Furthermore, Ffytche's interpretation disregards the fact that psychoanalytic discourse is only one of many embedded in Schelling's text. The opposing realm is not the unconscious, as this concept is too restricting to what Schelling had in mind while writing this dialogue, and, more importantly it introduced a state of mind that the conscious-unconscious binary in its strict sense does not include. Technically speaking, it is even difficult to understand the communication as a dialogue because neither words nor images come into play. As Clara herself notices what is particular to the transitory state of consciousness is that none of the usual communicative tools are necessary for the knowledge to be conveyed. The mere exposure to this dimension is sufficient to trigger an instant cognition. Those affected need no language or vision because the cognition does not necessitate a medium. What is then experienced is the clarity of knowledge, and even though no physical senses of perception are involved in this process there is no room for mistakes and confusion. Thus, it constitutes a unique model of the human consciousness as it reaches beyond the limits of psychology, into those of today's cognitive science.

Both Huber's description of the nature of creative imagination as well as Ffytche's tracing the advent of the unconscious, indeed lay out what *Clara* appears to suggest, but do not trace it deep enough. Huber's exploration of the benefits of the creative imagination on the expression of art is a valid reading, but neglects countless other discourses that are also positively influenced by the deliberate use of this faculty.

Analogously, Ffytche correctly observes the significance of psychological processes in Schelling's paradigm, but again disregards most other discourses that intersect here. Acknowledging the plethora of discourses that intersect in *Clara*'s conversations is pivotal because only due to this multiplicity the all-encompassing cognition arises. Indeed, without the inclusion of a multitude of various discourses Schelling's envisioned unmediated cognition is impossible. Leaving the intersection discourses out of the interpretation produces a lopsided interpretation of Schelling's work.

Moritz, Goethe, Kleist, and Schelling—Common Grounds and New Horizons

As my analysis of *Clara* shows, approaching this text as a piece of literature and not solely a philosophical treatise brings a more nuanced understanding of the intervention Schelling set out to make writing this narrative. Thus, his work *Clara* can be aligned with the literary works of the authors discussed in previous chapters of this dissertation. By struggling for a way and a medium to convey philosophical and scientific concepts in an accessible way is a task Schelling shares with Moritz, Goethe, and Kleist. Yet, though Schelling revisits many of the phenomena and motifs already examined in the previous chapters of this dissertation, he nonetheless does so in a unique way. The most distinct feature in Schelling's *Clara* is the belief in an actual spiritual beyond that we can access through our dreams, gaining thus not only access to an entirely new dimension of existence, but also to an infinite archive of knowledge. It is a place where "die Befreiung der inneren Lebensgestalt von der äußeren, die sie unterdrückt hält" takes place ["the release of the inner form of life from the external one

that keeps it suppressed”].²⁷⁴ Thus the soul, which is the glue between the spirit and the body, “das einigende Bewusstsein von Geist und Leib” [“the uniting state of the spirit and the body”] is liberated from the corporeal and spiritual habits and restrictions.²⁷⁵

The act of liberating of the *innere Lebensgestalt* from the oppression of the physical world is something we have already encountered in the examination of Goethe’s “Bekenntnisse einer schönen Seele.” In parallel to the eponymous beautiful soul, whose daydreaming served the purpose of getting closer to the ideal and improving thus her own existence in the physical world, *Clara* presents the post-mortal dwelling in a purely spiritual existence as a motivation for the suffering and hardships experienced during the physical lifetime. The quality of this experience depends on the way of life the particular individual leads during his or her lifetime in the physical world. For instance, the liberation from the material world and its things would prove to be “eine Qual” [“a pain”] for those who “mit äußeren Dingen verkehrt haben, und ganz von der Sinnlichkeit äußeren Wesens verzaubert waren” [“had always been associated with the body ... and thus with external things, too, and who’d been completely bewitched by the sensuousness of external objects”].²⁷⁶ According to the priest, these external things represent this-worldly goods and pleasures as well as this-worldly norms and standards, and are appreciated by those who silenced “das Göttliche in sich.” [the divine within them”].²⁷⁷ On the other hand, those who spent their physical lives “rein und befreit von

²⁷⁴Clara 106.

²⁷⁵Clara 96.

²⁷⁶Clara 142.

²⁷⁷Clara 143.

der Liebe zu dem Irdischen” [“pure and free from the love for earthly matters”] find themselves in the place of their dreams. The better the conduct on earth, the faster the soul can be “losgesprochen und in den obersten Ort gelangen” [released and reach for the heightened condition”].²⁷⁸ What requires clarification that Clara does not qualify good conduct by any traditionally virtuous life, but rather by a perpetual seeking out of contact to the spiritual world and therefore a perpetual use of the imagination.

Accordingly, the higher the place the greater the degree of bliss (*Seligkeit*) and what is also implied, the lower the level of consciousness.²⁷⁹ Despite the fact that this literal self-lessness is the ultimate culmination of our efforts for *Seligkeit* and *Heilserfahrung*, it should be the goal for all who strive for this bliss in this earthly and physical life already. The physical body is in both Goethe’s “Bekenntnisse einer schönen Seele” and Schelling’s *Clara*, first, a surface which receives the imprint of the external world, and second, a medium which through physiological processes pass on these imprints into the human mind or the human soul. Yet, in contrast to Goethe, who only insinuates that the criticism of the said “fremde Formen” could also relate to the socio-cultural system of values, Schelling makes this point very clear. During one the walks, the physician observes that

“Er [der Deutsche] muss fremde Normen sich aufzwingen lassen, weil die, welche es wohl ändern könnten, so selten das Herz haben, eigentümlich in ihren

²⁷⁸Clara 143.

²⁷⁹Clara 126.

Anstalten zu sein—denn was würde der Nachbar dazu sagen, wenn man die Deutschen als Deutsche behandeln wollte!” (64)

[The Germans have to have foreign standards forced on them, because those who could change this situation so seldom have the heart to be as they truly are—for what would the neighbors say if one wanted to treat the Germans as German!]

Using the words German and neighbor, “Deutscher” and “Nachbar” respectively, the physician extends the mind-body discourse from the level of an individual to that of a society, and even further to that of an entire nation. As is already established, by inhibiting the individual, the criticized alien norms, “fremde Normen,” reach out into larger circles such as the society and the nation, and this implies thus that a grand nation cannot be based on individuals who are limited in their functions. In that light, alien norms are in analogy to alien forms. That is to say, in the same manner as the physical body limits our spiritual side and attempts to tame our soul, so too do socio-political norms violate our very nature.²⁸⁰

Another intersection of *Clara* and “The Beautiful Soul” is evident in the matter of personal development and *Bildung*, in both its educational and spiritual respect. In *Clara*, the prospect of a rewarding afterlife appears to be the main driving force for a virtuous and introspective life aside from material and physical fanciness. As such, it

²⁸⁰Tracing the development from the smallest to the largest entity is a recurring theme in *Clara*. The world resembles a spider web in which each movement triggers another, much bigger one. Schelling makes this clear in the following passage: “Wer das Leben der Natur nicht im Großen und Ganzen beständig sieht, lernt ihre Sprache im Einzelnen und Kleinen nicht verstehen, er weiß nicht, in welchem Grad es wahr ist, dass der menschlicher Körper eine kleine Natur in der großen ist, die unglaublich viel Analogien und Verbindungen mit ihr hat, an die kein Mensch denken würde, wenn nicht Beobachtung und Gebrauch sie uns gelehrt hätte”(64).

could easily be interpreted as a means to bribe or tempt believers into a deeper piety and devotion. In order to prevent a conclusion of false piety, the conversations in *Clara* make unmistakably clear that true piety is so deeply anchored within the mind-body-soul complex that it is perceivable not only in a person's conduct and their physiognomy, both of which are commonly spread beliefs in the eighteenth century. More interestingly, *Clara* states that virtuous and blessed, i.e. those who have already reached the level of *Seligkeit* during their earthly existence, are able to sense less or not-virtuous people only through their presence. It is stated as a fact that "die bloße Gegenwart unreiner Menschen in jenem Zustand [dem seligen] aufs lebhafteste empfunden werde, und ihn vielfach störe, ja verhindere"²⁸¹ ["the mere presence of impure people is acutely felt in that condition"]. In parallel to the beautiful soul, this disturbance of the blessed state of mind can result in social solitude. In this light, it is striking that both women, Goethe's beautiful soul and Clara herself, choose such a solitude as for the most part of Schelling's fragment Clara lives in a Catholic convent. Yet, while the beautiful soul settles for psychological comfort and support she strives for in her daydreams, *Clara*, again, takes the same idea a step further. On several occasions, physiognomy and the aspired blessed state of mind are understood to be a piece of evidence of the exchange with the beyond. As the doctor believes to have observed numerous times:

Alle krankhafte Spannung der Gesichtszüge lässt nach, sie sehen fröhlicher, geistreicher, oft jugendlicher aus; alle Spuren von Leidenschaft verwischen sich aus dem erheiterten Antlitz, zugleich wird alles geistiger, namentlich die Stimme.

(121)

²⁸¹Clara 144.

[All strains of illness fade from their features, they look happier, more spiritual, often younger. All signs of pain fade away from the gladdened; at the same time everything becomes more spiritual, even the voice.]

Clara herself delivers another clear example:

Lassen Sie mich der früh verklärten Freundin gedenken, die meines Lebens Schutzengel war, wie bei ihr dies alles eintraf; wie, als schon die Schatten des Todes sich ihr näherten, eine himmlische Verklärung ihr ganze Wesen durchstrahlte, dass ich glaubte, sie nie so schön gesehen zu haben als im nahenden Augenblick des Erlöschens, und nie geglaubt hätte, dass eine solche Anmut im Tod wäre; wie dann immer melodischen Laute ihrer Stimme himmlische Musik wurden, geistige Klänge, die noch jetzt tiefer in meinem Innern widertönen als der erste Zusammenklang sanft gestimmter Harmonikaglocken. (122)

[You remind me of a friend who became transfigured so young, who had been my guardian angels in life, and how all this happened to her. How, as the shadow of death was approaching, a heavenly transfiguration shone within her whole being, and that I believed never to have seen her so beautiful as in that moment approaching her demise and never would I have believed there to be such grace in death; how her voice, which always had a melodic sound, then became heavenly music, spiritual tones, which even now sound more deeply in my inner being than the very first chord of a softly tune harmonica.]

According to these passages, the hereafter occurs after our death, or at the moment of our death. Once the process of dying is completed and the physical body terminates its functions, the soul enters a beyond which is formed in harmony with the moral conduct of the soul host's here on earth. However, not surprisingly for thought around 1800, for some the beyond becomes accessible during their lifetime. Sleep, dreams, fainting, and abstaining from alien forms and norms as well as possible are typical ports of entry for a living person into the beyond. It is noticeable through an extremely high degree of *Seligkeit*, blessedness or even beatitude, which is not invoked through the proximity of death. Rather, it is the brief moment of transition between the waking and the sleep that attracts major attention of the three interlocutors in *Clara*. This transition from waking to sleeping seems to bear parallels to the state of regular dreaming, and yet “seine Klarheit [übertrifft] sogar die lebhaftesten Vorstellungen beim Wachen” [“its clarity surpasses the most vivid waking thoughts in the waking life”].²⁸² This waking sleep is typically of an extremely high clarity and thus parallels a precise watching without dreamlike confusion. The only state that can be regarded as analogous is that of the highest uninterrupted clairvoyance and cognizance in the beyond.

The reason for this very special ability lies in our innermost core: our soul, which the interlocutors call “das vollkommene Innere” [“perfect internality”].²⁸³ In addition to regular *Bildung*, that is, training of talents and skills, we humans should direct our focus on our divine core and educate it already here on earth and thus reach a higher level of

²⁸²Clara 119.

²⁸³Clara 113-14.

Seligkeit in the beyond. All three interlocutors agree that it is possible, even recommendable, “zuwege[zu]bringen, was uns im andern Leben widerfahren wird, nämlich die Unterordnung des Äußeren unter das Innere” [“(striving) to posit everything external that we will encounter in life as internal”].²⁸⁴ Thus we should “hier schon jenen göttlichen Keim in sich pflegen und erziehen ..., und so zum Teil schon hier die Seligkeit jenes anderen Lebens genießen.” [“care for and bring up that divine germ within oneself, and so one can partly enjoy the bliss of that other life even in here”].²⁸⁵ Spelled out, it encourages everyone to enjoy the blessedness of the other life simply means to abandon physicality and ego (body and spirit) to the greatest possible degree and thus reach the closest possible proximity to the transition state experienced in the brief moment between sleeping and waking. This transition state bears the greatest resemblance to the clairvoyant insight (*Erkenntnis*) permeating the entire beyond.

If we look at the mentioned transition state between sleeping and waking (because this is the truly extraordinary instance) we witness a moment in which both worlds alloy into a new state or condition. This new condition carries traces of both worlds, the physical reactions determining the body as well as the divine clairvoyant vision and understanding. At the same time, the “dreamer” or “visionary” these particular elements create something new, an awareness that is neither this worldly nor otherworldly. Unlike in the other world, the clairvoyant in this world does receive a complete insight, yet only for a very limited period of time: usually seconds only. He or she can control neither the duration nor the contents consciously. Yet their body thwarts

²⁸⁴Clara 113.

²⁸⁵Clara 114.

this blissful experience and merely “eine plötzlich zuckende Bewegung” [“a sudden shuddering”] puts an end to the dreamer’s clairvoyance.²⁸⁶ In this respect, the situation is yet another parallel to Kleist’s *Friedrich der Prinz von Homburg*. There, a mere movement or an uttered word in the vicinity of sleepwalking Friedrich violently awakens him violently, frequently triggering thus another fainting spell.²⁸⁷ The doctor as well as Clara understands this twitching as a “Beweis von der Übermacht der äußeren Natur über unser jetziges Leben [“proof of the dominance of the external nature over our present way of life”].²⁸⁸ For both authors, Kleist as well as Schelling, this surplus of the external is a condition that requires an intervention. To solve this problem, Kleist creates his Kätchen as a figure that brings to the fore whatever Friedrich would rather forget and repress. In the same manner, Schelling’s physician and priest contend that something unconsciously dormant lies in Clara that is no longer sufficient and will not give peace unless a new world will be created.

Conclusion and Outlook

Dreams about the hereafter are not a phenomenon unique to Schelling’s literature and thought, but rather one that would resurface on a regular basis in, for instance,

²⁸⁶Clara 120.

²⁸⁷See for instance Heinrich von Kleist, *Die Friedrich der Prinz von Homburg* in *Sämtliche Werke und Briefe*, ed. Helmut Sembdner, vol. 1 (München: dtv, 2001) 1.1.30-40.

²⁸⁸Clara 120.

psycho-medical journals or discussions on religious transformation and salvation.²⁸⁹ The majority of these accounts consist of ornate reports on the beauty and bliss observed and experienced in the moments of such a revelation. The reports are intense in visual stimuli and constitute thus the stark opposite to the same experiences described in *Clara*. As I have demonstrated above, for Schelling the glimpse into the hereafter is not an experience that can be grasped through are physiological senses. There are no outstanding sensory affects that could compete with spiritual instantiations as we have seen in Kleist's *Das Käthchen von Heilbronn* or Seckendorff's "Ein sonderbarer Traum." Nonetheless, Schelling's descriptions of the encounters with the spiritual world are no less intense, even though they are based on the aforementioned "bilderloses Anschauen." The intensity of the experience and the impact on the physical reality of the dreamer are conveyed through the immediate knowledge that is somehow felt or experienced by the dreamer. There is neither a visual nor a verbal mediation of the content that is to be conveyed, just as there is no time delay. All parameters that apply in the physical world are either reduced or entirely suspended and what remains is the experience of pure knowledge. The straightforward immediacy of this experience is reflected in the genre it was written in, and its formal structure.

As this chapter has demonstrated, Huber's and Ffytche's emphasis on creativity and the unconscious are certainly valid readings of Schelling's work. However, they are not to be considered the sole motivations of Schelling's works. What *Clara* portrays is an inclusion of both of these aspects yet to a different end. With respect to Huber, who considers Schelling's work one of the best philosophical accounts on the dynamics of

²⁸⁹ See for example a case study from Moritz's *Magazin*. In this case study, with the title "A Peculiar Dream" ("Ein sonderbarer Traum") examined in the first chapter of this dissertation.

fantasy, but also in contrast to Ffytche, who sees Schelling as the originator of the unconscious, I have proved that Schelling's cause goes further than what both scholars suggest. Sources of creativity and the unconscious are certainly a part of Schelling's work, but not the ultimate goal. *Clara*, being a literary treatment of Schelling's philosophical works, shows clearly that Schelling's main concern is not with identifying the origins of the creative imagination, nor is it the focus on diagnosing the unconscious and identifying its means of expression. His cause is rather to urge his readers to explore the worlds of dreams and imagination in order to enhance the highest possible level of cognition. Thus, in both cases, Schelling reaches beyond the discourses on creativity and psychology, and creates instead one on cognitive science. How we perceive, and then comprehend what we perceive, and more importantly, how can we make our perception and comprehension more efficient is the ultimate set of questions *Clara* engages with. Embedding the (attempted) answers in either one of the aforementioned discourses solely restricts the wide scope of the intervention Schelling was eager to make.

CONCLUSION AND OUTLOOK:
REVISING IMAGINATION, REVISING RELIGION, REVISING LITERATURE: EIGHTEENTH-
CENTURY LITERATURE AND TODAY'S COGNITIVE SCIENCE

When asked whether he read and discussed philosophy, just like his father, Hugh Dancy, a Hollywood and Broadway actor, answered: “No, ... he writes academic philosophy for his peers, which has about as much meaning for me as the technical handbook for a Boeing 747 would.”²⁹⁰ Dancy’s statement, as casual as it is, reflects two major points writers with which thinkers in the long eighteenth century were concerned: how can we communicate philosophy and science, and extend these discourses beyond the strict boundaries of the academic community? Though it may seem that nothing has changed and scientists still write exclusively for their peers, the ambitions to change the way we think and communicate complex subject matters, which found a productive platform in Karl Philipp Moritz’s *Magazin zur Erfahrungsseelenkunde*, have substantially changed the approach to furthering our knowledge of the humankind and the world we live in. By including scientific contributions from experts and laymen alike, Moritz’s *Magazin* compelled both communities to reconsider what and how they communicate. What followed was the revelation that established and venerable genres, writing styles, and methods were no longer sufficient to capture the ever-changing and progressing nature of philosophy, psychology, medicine, or the natural sciences. Concomitantly came the recognition that communicating these discourses would not

²⁹⁰“By the Book: Hugh Dancy,” *The New York Times Book Review* 20 May 2012: 8, Print.

improve unless perceptual paradigms changed. The dominance of reason and the striving for materialistic explanations, the focal points in the first half of the eighteenth century, were in the second half about to be replaced by a more holistic view of perceiving and processing information.

The integration of the reader in the process of the production of new discourses as well as the inclusion of the readers of literature, and the spectators of a theater play plays a significant role in all chapters of this dissertation. While this dissertation explored the nature and function of the creative imagination within the production of art as well as knowledge, it paid less attention to the nature and function of the creative imagination in the recipients of the literary, dramatic, and scientific works. The interaction between the author and the recipient is, however, a crucial element of the reevaluations made by the authors analysed in this dissertation. Their intervention did not call for a passive consumption of a creative work. On the contrary, their interventions sought to inspire the recipients to become as creative and original as the authors were themselves.

As this dissertation has shown, the faculty of the creative imagination became one of the central facilitators of the redefinitions of epistemological and literary paradigms alike. As the analysis of the survey of works by Moritz, Goethe, Kleist, and Schelling has revealed, integrating the creative imagination not only into philosophical and scientific thought, but also into everyday life yields benefits and improvement with regard to the quality of life as well as the furthering of knowledge on a grander scale. For example, each chosen text foregrounded the salutary benefits the incorporation of the creative imagination has due to the seemingly unlimited source of knowledge that

this creative faculty unlocks. At the same time, readers also learn the significance of an active participation in the process of furthering knowledge. Be it for the sake of healing a fever or advancing scholarship, the creative imagination was the key ingredient to unlock the depths of the unconscious, clarify dreams, draw images to supplement the struggling linguistic expression on paper, just as Jonah Lehrer invokes it today in his bestselling monograph *Imagine: How Creativity Works*, echoing current scholarship and propagating the benefits of tapping this faculty.

The first chapter, “Karl Philipp Moritz’s *Magazin zur Erfahrungsseelenkunde* and the Reinvention of the Case Study,” outlines the beginnings of the movement towards an alternative way of understanding and communicating new and complex subject matters. Moritz’s intertwining of the case study with literature was instrumental in renegotiating the boundaries of literature and thought alike. Communicating science in a narrative way helped disseminate and popularize the scientific cause and bring enlightenment to all corners of society. At the same time, this chapter demonstrated that the intertwining of the case study and literature empowered previously passively absorbing readers to pursue their own interest in science and thought. The new, redefined case study was a rather informal and eclectic narrative account of observations made on oneself or others. Its language was simple prose. Thus, it became the platform for exchange of experts and amateurs of science alike. It propagated a multitude of different approaches, bringing thus fresh perspectives into the traditional patterns of thinking and communication.

The second chapter, “Seeing What’s Right: Eighteenth-Century Metamorphoses in Johann Wolfgang von Goethe’s ‘The Confessions of the Beautiful Soul,’” demonstrates the close connection between Moritz’s and Goethe’s cause. Picking up

Moritz's trace, Goethe redefines the popular genre of the confession to use it as an allegory for furthering science and knowledge. Arguing for the importance of seeing old truths from a new perspective, Goethe presents an old genre in a new light. The eponymous beautiful soul is arguably a controversial character dividing amateurs and scholars of literature alike into two groups. One interprets the beautiful soul as an eccentric hermit embodying the worst symptoms of neurosis. The other sees in Goethe's confessing heroine a strong woman fighting eighteenth-century patriarchy. Whichever group a reader identifies with is ultimately of minor significance. As I have shown, what matters for Goethe is that his readers recognize that for every fact there is an unlimited number of possible and valid interpretations. The creative imagination the beautiful soul indulges in through her daydreams is one of the crucial elements that make her such a controversial character. Yet it is also the characteristic that enables her to see her life from different standpoints and choose what is good for her. Those passages in her life without the connection to her creative imagination she describes as miserable and unproductive. The return of the joy, good health, and productivity is strictly bound to the presence of the creative imagination. This is also true for Goethe's scientists, be they experts or amateurs. The absence of creative imagination parallels the beautiful soul's misery as it means standstill for the pursuit of knowledge, whereas a creative abundance motivates the scientist to dig further and perpetually shed new light.

The third chapter, "The Painting of Virtue and Happiness: The Role of Creative Imagination in Heinrich von Kleist's *Das Käthchen von Heilbronn* and *Prinz Friedrich von Homburg*," outlines Kleist's struggle with the insufficiency of language in conveying psychological processes. Though Goethe for example had already diagnosed

the same insufficiency of linguistic expression for scientific purposes, Kleist's argument surpasses Goethe's in its vehemence. The impossibility of ever grasping the whole picture plays in Kleist's work, life, and scholarship on Kleist the central role. The conclusion to deem one's creative imagination as reliable as any other source that feeds our knowledge appears thus, as I have argued, almost natural. The significance of visual representation is a thread Kleist pursues in particular in the two plays examined in this chapter. On the one hand, this means that dreams, visions, and reveries are indeed more suitable to express what matters than language in any form. On the other hand, this also means that the play as a visual genre is more suitable to communicate the same subject matters that language fails to express. Either way, as I have claimed, the key role of the creative imagination is in Kleist's work to conjure up images that convey a content with all its implications and associations. As the case of the prince of Homburg shows, opposing the creative force can have (almost) fatal consequences. The fact the prince almost dies because he disregards and excludes his visions from his life establishes many parallels to the way his contemporaries approached the discourse on creative imagination in general. It is a force that is an equal part of us and therefore can neither be excluded nor contained. Rather, as I have shown, Kleist calls for a conscious dialogue with the creative imagination, as it is the only source that can bring light into the depths of the unconscious.

The fourth and last chapter, "*Bilderloses Anschauen*: F.W.J. Schelling's *Clara* and the Bliss of Immediate Cognition," showcases an entirely different approach to the discourse on creative imagination. Admittedly, Schelling too considers an important outlet for the faculty of imagination. Yet unlike all the other works and authors of this

dissertation, Schelling sees the actual impact of the imagination to take place through the feeling of knowledge. The brief moments during the beginning and the conclusion of sleep are decisive because they constitute the moment of intersection between the physical reality and the spiritual one. In these moments, the dreamer experiences what is best described as immediate cognition. It is a moment of absolute clarity and infinite knowledge that bears the possibility of improvement in all thinkable aspects of the life here and in the hereafter. The imagination in Clara's case resembles almost a muscle that can and should be trained and exercised in order to become better at getting these glimpses of clarity, which, again, is crucial, for the overall wellbeing in the physical reality. At its best, it no longer requires the initial dream to access that world, but enables the person to access it at will. Parallel to his predecessors in this dissertation, this process is beneficial for both the improvement of the individual everyday life as well as the pursuit of scientific progress. As I contend, by redefining the philosophical dialogue into a fictionalized and narrativized novel-like conversation, Schelling ties back to Moritz's attempt to disseminate his cause in the most comprehensive way, and inspire a recreation of the contents described in *Clara* by each individual. Thus, he empowers experts and laymen alike to engage in the pursuit of knowledge and secures intellectual and spiritual development in adepts of all backgrounds.

Further Research

Though the intersection of literature and science as well as the discussions on the nature and function of the imagination have preoccupied generations of literary scholars, research on these issues is far from exhausted. First, additional works of the authors

examined in this dissertation can provide an even more nuanced understanding of the subject matter. Goethe's novel *Die Wahlverwandtschaften* (1809), for example, introduces two aspects of the medical and psychological discourses. Ottilie, one of the leading female characters of this novel, is linked to the discourse on animal magnetism, which constitutes an important element of medical and psychological discourses at that time. Including the literary oeuvre of Jean Paul adds another author and a whole new set of premises and aspects to the discussion on these discourses. Two of his novels provide particularly ample material: his 1793 *Die unsichtbare Loge* as well as (1827 published posthum) *Selina* closely interact with the questions revolving mind-body-issues. More significantly however, these works exceed psycho-medical discourses by tying them to aspects of further aspects of natural science, astronomy, and religion for instance. In analogy to including further authors, examining additional genres is a productive endeavor. The medical didactic poem, for example, comes almost naturally to mind. Furthermore, examining additional journals and magazines covering medicine, psychology, and philosophy--all being highly popular but also popularly oriented--will provide an even more clear and lucid understanding of that time and its thought with their eclectic selection of topics and formats. In the same light, further intersecting discourses should be explored. Religious overtones are inherently present in all texts examined in this dissertation. The revisions made with regard to literature and science, for example, as just as valid for discourses on religion and religiosity--needless to say, both were prevalent in eighteenth-century German literature, culture, and thought.

As this dissertation has demonstrated, approaching the discourse on imagination from a psychoanalytic point of view is valid but not sufficient. It has become clear from

my analyses that psychological and medical discourses are only one discipline of many that converge in the debates on the (creative) imagination. Rather, it appears to be useful and productive to approach it from the standpoint of cognitive science. Today's understanding of the discipline of cognitive science hosts a number of intersecting topics and motifs that all lead to one goal: understanding how understanding processes come about and how they work. With this objective in mind, cognitive science incorporates disciplines such as philosophy, psychology, sociology, anthropology, medicine, or linguistics—to name but a few. Under the umbrella of cognitive science these disciplines maintain a dialogue with each other, a fact that is one of the main motifs in this dissertation, but more importantly the literary sources this dissertation explored. In this light, the examination of the role that literature played within a discussion on cognitive sciences would constitute a productive expansion of the subject matter.

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